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# Pictures in the Collection of P. A. B. Widener at Lynnewood Hall, Elkins Park, Pennsylvania

Early German  
Dutch &  
Flemish  
Schools

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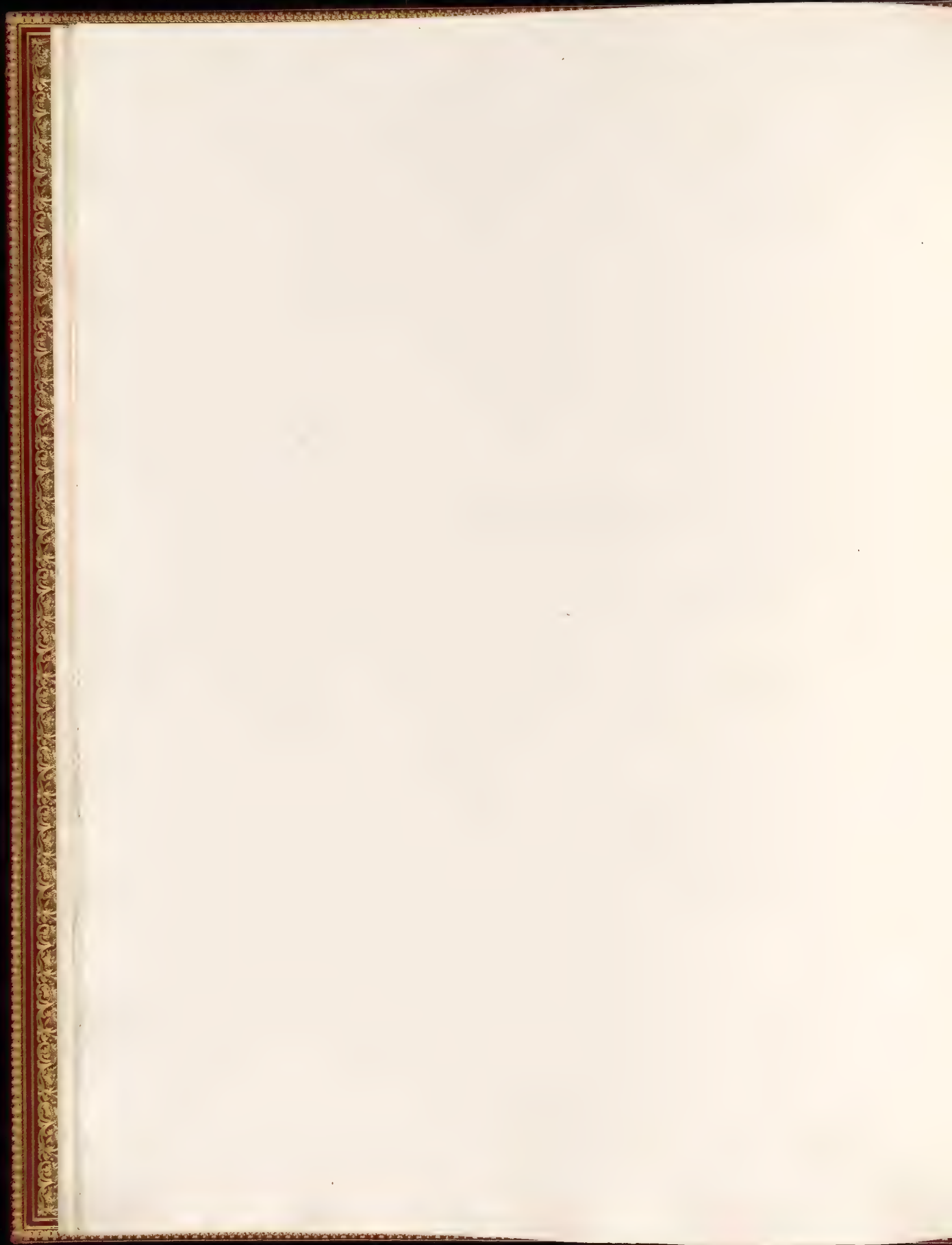
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## INTRODUCTION





## I

### EARLY FLEMISH, GERMAN AND FRENCH MASTERS

SOME remarkable examples of northern Renaissance art, mostly belonging to the early years of the sixteenth century, prepare the way for the Dutch and Flemish seventeenth-century schools which form the most prominent part of the Widener Collection. The earliest of these examples, belonging to the period of transition from Gothic to Renaissance, is Gerard David's Altar of St. Anne, the most ambitious work of the greatest of the late fifteenth-century Bruges masters. The figures of St. Anne on the centre panel, and of St. Nicholas of Bari and St. Anthony of Padua on the two wings respectively, are depicted with supreme simplicity in attitudes of priestly dignity. This altarpiece was discovered in 1886 in the collection of Count Montenegro at Palma on the island of Majorca, and, in the opinion of its discoverer, Carl Justi, was designed originally for the Church of St. Nicholas in that town. It is a well-known fact that, during the fifteenth century, Flemish artists were commissioned by Spanish churches to execute a number of important altarpieces. Seven additional panels of smaller dimensions originally belonged to this triptych, and were still at Palma in 1886. Six of these depicted scenes from the lives of St. Anthony and St. Nicholas, and are now in the possession of Lady Wantage, Lockinge, Berks; the seventh—The Virgin Weeping over the Body of Christ—is in the collection of Mr. von Nemes in Budapest. Various surmises have been hazarded as to the manner in which these smaller panels were connected with the large triptych. It is probable that the small paintings were arranged one above the other on the outer side of the wings in such a manner that, when the shrine was closed, scenes from the lives of the two saints, whose portraits adorn the open altarpiece, became visible. The seventh panel must have been placed in the centre underneath the figure of St. Anne.

David was at his happiest in depicting the quiet and conventional. He lacked passion and sense of the dramatic. Consequently the portrayal of these figures, with their solemn, rigid attitudes, lay exactly within the sphere of his talent and afforded him the opportunity to elaborate the detail of the work, and linger with rare art over the workmanship of the brocades and hangings, the stone carvings of the throne and the landscape background. If the whole impression created is somewhat cool and remote, this must be attributed to the unusual dimensions of a work planned to be viewed from a distance, and which, consequently, presented unsuspected difficulties to a Flemish artist of that period. One must remember that Flemish painting developed from the art of miniature, and that from its early beginnings to Gerard David's time, hardly more than a dozen altarpieces of the compass of the St. Anne triptych have been preserved.

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Among the paintings of the succeeding period we have an example of early German portraiture which was, perhaps, the best and clearest expression of the art of Germany at this time. We refer to the portrait of a Woman Wearing a White Coif, from the brush of the Ulm painter, Hans Maler zu Schwaz, executed about 1525. This artist, whose work, as was the case with this example, was frequently confounded with that of Holbein, has only of late years, and primarily through Dr. Friedländer's agency, been recognized as one of the best of the South German portrait painters. In his power of characterization he sometimes ranks hardly second to Holbein himself, although differing substantially from him in a less plastic modelling, and in his drawing, which is harder and more influenced by the manner of Dürer. Maler showed a predilection for strong color contrasts, and in the portrait the green background is contrasted pleasingly with the sitter's white head-dress with its pendant ends embroidered in gold, and with the yellow sleeves.

In contrast to the German school of portraiture, the French artists of the period laid no stress on the expression of their model's individuality or soul. Theirs was the art, however, of giving an outward air of charm and an unmatched atmosphere of elegance, which rendered them particularly fitted for the portrayal of an artistic society. In fact, the most eminent artists, such as the Clouets and Corneille de Lyon, worked mostly for the Parisian court, and filled their numerous commissions in a somewhat superficial, yet always charming, manner. One of the two small portraits in the Widener Collection bears the traditional name of François Clouet, whose works, until the present time, have not been accurately distinguished from those of his contemporaries. The second portrait, with its characteristic green background and fine, enamel-like technique, can with safety be attributed to Corneille de Lyon. Both are good examples of their authors' work. The Corneille de Lyon portrait in particular is remarkable for its expressive characterization and painstaking execution.

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### DUTCH MASTERS OF THE SEVENTEENTH CENTURY

UNEXPECTED as the supremacy of the great Dutch masters Frans Hals and Rembrandt appears after a hasty survey of the feeble work of their predecessors, a closer study reveals isolated paintings which worthily presage these great masters. Mierevelt's Portrait of Maria Breman is an example in kind by an artist whose fertile brush seldom yielded works of more than average merit. In this portrait he rises above the mere copying of nature and achieves a strongly characterized portrayal, lacking only in style and individual conception to rank its author with the masters of the Rembrandt period. The brushwork still retains the yellowish, opaque tone of most sixteenth-century paintings, such as Moro's, Key's and others, but the placing of the figure in the composition is more skilful, and its direct simplicity makes a more intimate appeal.

Artistic development proceeds generally in extremes. As contrasted with the impersonal conception of the transitional artists of the sixteenth to the seventeenth century—Mierevelt, Jacobus Delff, Ravesteyn and others—Frans Hals appears and celebrates in his art the triumph of the painter's personality. Hals is represented in the Widener Collection by no fewer than five paintings, all portraits belonging to the ripest period of his art—the forties and fifties of the seventeenth century. If one should seek to choose the masterpiece among them, the decision would doubtless fall on the portrait of Isabella Coymans, the "Lady with the Rose," which may perhaps be called the most charming of all Hals's portraits of young women. It is the companion piece to the portrait of Stephanus Geraerds in the Antwerp Museum. The pose of the young woman, who holds a rose in her right hand, corresponds to that of her husband in the companion picture, who holds out his hand to receive the flower. It is characteristic of Hals's artistic daring to bind together, through a dramatic motive, two separately framed portraits without thereby sacrificing their separate individuality. This pose, too, has been made use of by the artist in his characterization of his sitters. The angular, jerky motion of the young woman's arm is thoroughly Dutch; the hesitating attitude, roguish smile and coquettish yet naive charm, which pervade her portrait, are altogether feminine. This arresting of a momentary poise is justified by the free and spirited technique with which it is carried out. The light plays over the figure portrayed against a simple gray background. Silvery lace shimmers on the edge of her black dress. Two little red bows peep out beside her ear. The face, with its masterly, almost shadowless modelling, is painted with mellow, softly blended brush-strokes. The place of the missing companion portrait is filled in the Widener



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Collection by an excellent three-quarter-length masculine figure, formerly in Lord Amherst's gallery, and which belongs to a somewhat later period—the fifties. At that time Frans Hals was more than sixty years old. The smile observed on the faces of his earlier models has disappeared. The pose is simpler, more natural and more reserved, with a suggestion of world-weariness hovering around the lips. The brushwork is liquid, and the color scale cooler and darker in the shadows. A twenty years' development in Hals's art is admirably illustrated by a comparison of these two paintings, around which the artist's three smaller works in the Widener Collection may be grouped in point of date.

The oval head of a girl is one of the charming genre-like studies painted by Hals in the twenties and thirties, when he was inspired by the observation of his two young children. It is an unusual theme, too, for this artist, as he generally selected boys as his models. The bust of a young man was probably painted in the forties. It is a true masterpiece of characterization, executed in transparent gray tones with brilliant freedom of technique. This head, with its strong chin, absently gazing eyes, and tangled, disordered hair, a remarkable combination of energy and dreaminess, leaves an impression not easily effaced. The little portrait of the painter Frans Post belongs to the artist's late period, and must have been painted about the same time as, or perhaps a little later than, the Portrait of a Man from Lord Amherst's collection. It is one of Hals's most authenticated works, as it was formerly in the well-known eighteenth-century Dutch collection of J. v. d. Marck, and was engraved by J. Suyderhoef, one of the most noted of contemporary engravers. Further, the personality of its subject lends unusual interest to the portrait. Post was a painter of foreign landscapes, a type of artist to be found only in Holland in those early days. He travelled to Brazil with Count Johan Maurits von Nassau, and, upon his return, painted Brazilian landscapes, which are among the earliest artistic nature-studies of non-European lands.

Painters of the Frans Hals school other than the master himself achieved little worthy of note. It was the following generation that, inspired by Rembrandt, in the short space of time between 1640 and 1670 reached the highest point of achievement in all spheres of the painter's activity. Mr. Widener, therefore, whose object has been to collect only works of art of the first merit, has wisely restricted himself in his choice of Dutch paintings to those of the Rembrandt period.

Rembrandt's masterpieces, and those of Maes, de Hooch, Vermeer, Adriaen and Isack van Ostade, and Steen, the great Dutch genre painters, belong to this period; to this epoch also belong the landscapes of the two Ruisdaels and Hobbema, and the famous cattle and still-life paintings. The Widener Collection affords a remarkable and almost complete survey of this phase of Dutch Art. Rembrandt, of course, stands foremost. The ten works in the gallery afford us the opportunity of following the master's development from the first years of his marriage to Saskia until the period of "The Syndics of the Drapers." Few, if any, of the great private collections can offer greater opportunities for the study of Rembrandt's many-sided art; for it not only contains studies and completed portraits, but one of his rare Biblical scenes and his masterpiece of landscape painting are embraced in the collection.

The portrait of Saskia is the earliest picture. Like all her portraits, its execution betokens more love and care than the artist generally bestowed on portrait commissions during this time. The semitones under the veil, the red-gold curls on the forehead, and the amiable expression of the lips are especially charming, and the poise of the head is well calculated to display to the utmost advantage the somewhat heavy features. The whole conception is very similar to that of the well-known drawing in Berlin, executed, according to Rembrandt's own inscription, three days after their betrothal in June, 1633. We now pass over a considerable period in the artist's career—that

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of his greatest worldly success. Most of the paintings in the Widener Collection belong to that later phase during which, from our modern viewpoint, he achieved his finest work. The little *Study of an Elderly Man* and *The Philosopher* already show the broad, powerful brushwork and deep, thoughtful expression which characterize the artist's later style. The *Philosopher* was in all probability a portrait of one of those Portuguese Jews who, in the tolerant Dutch towns, played a characteristic part in the street life of the period—a Spinoza type, with keen, observant eyes, dome-like forehead and hollow cheeks, a model well to the taste of the profoundly meditative master. The artist's *Portrait of Himself*, dated 1650, shows him at forty-four years of age, with a forehead already deeply lined, melancholy, almost despondent of aspect, indicating how early he had experienced the tragic side of life. This portrait hangs between *The Philosopher* and the *Portrait of Saskia* in the little Rembrandt room in the Widener Gallery. The *Mill* hangs in the centre of the opposite wall, with the *Apostle Paul* and a *Portrait of a Man*, two splendid paintings of the late period, from Lord Wimborne's collection.

The *Mill* is Rembrandt's greatest landscape—one of the noblest landscapes of all time, a composition at once intimate and stupendous, of the utmost realism, yet full of poetic charm. Like all that is truly great in art, the finished work appears supremely simple, although a closer inspection reveals the world of experience that alone could produce a work of such high inspiration. One could not conceive a more simple composition. A landscape is built around the silhouette of a single, rather insignificant building—a windmill on a wall by the waterside—a motive that seemingly any child could draw, yet what overpowering depth of expression has been brought to bear upon it! It is the twilight hour, when peace steals over even the unquiet spirit. Light reddish clouds tinge the heavens with color, the dying sun is reflected on the sails of the mill, behind which the arching heavens melt into the far distance. The peaceful, harmonious atmosphere is emphasized by some figures in the foreground, who seem attuned in mood to the pleasant evening hour. A woman with a child advances toward the water's edge, where a second woman is drawing water. An old man leaning on a staff is climbing the hill, while the great wall, crowned by the motionless mill, looms protectingly behind them all. Not a breath of air is stirring. The trees across the river are mirrored clearly in the still water. Only the gently moving boat, manned by an oarsman, supplies a suggestion of quiet movement which fits in well with the prevailing mood. Rembrandt's landscapes are generally filled with small figures. They are either drawn directly from nature, like his etchings of the Dutch countryside, or represent more imaginative compositions filled with strange ruins or churches. In *The Mill* he has adopted the golden mean between these two conceptions. He chose a simple Dutch theme, such as met his eye every day, then illumined it by his inspired interpretation of light and depth.

The thoughtful figure of St. Paul at the Writing-desk is well attuned to the dreamy mood of *The Mill*, beside which it hangs. In his earlier years Rembrandt had several times painted pictures of this Apostle. With an experience ripened by twenty years, he no longer depicts him with strained, fantastic expression, capable seemingly of wielding the sword that hangs by his side. He now surrounds him with a mild, veiled radiance, and shows him seated in an easy, somewhat weary attitude, his head resting on his hand. It is the picture of a thinker lost in deep reverie over the lot of mankind. The *Portrait of a Man*, which forms the companion piece, is quite in the manner of *The Syndics in Amsterdam*, executed with the same breadth of technique and largeness and depth of conception. Like many of Rembrandt's portraits of this period, it was probably not totally completed, as the position of one arm strikes one as somewhat inexplicable. Rembrandt's patrons seem to have been frequently displeased at this unusual style. In later years

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he concerned himself but little with the portrayal of outward resemblances, and his patrons sometimes refused to accept delivery of their portraits.

This splendid series of Rembrandt's works closes with a magnificent study for the head of the St. Matthew, the finished painting of which is in the Louvre, and with the Circumcision of Christ, both painted in 1661. Like all the artist's later works, the arrangement of this composition is simple. The central group, consisting of the Virgin, Child and High Priest, forms a triangle with a line of spectators in the background. This simplicity of grouping, with a technique which seems to limit itself to essentials, is balanced by that corresponding depth of feeling which reveals itself so poignantly in all of Rembrandt's later works. In the figure of the Virgin, which combines an almost classic beauty with luminous sweetness of expression, and in that of the old Priest, who, though full of dignity, bows his head with reverence before the Child, sublimity and human simplicity touch hands.

Rembrandt's immediate pupils, Bol, Flinck, de Gelder, Maes, Eeckhout, and others, achieved only occasionally works of the first order. Their imitation of the master was too close to encourage originality of conception, while the deep-lying inspiration that illumined his works was, of course, denied them. Maes approached high achievement most closely, and this only in the early years after his studies with Rembrandt, and only so long as he was clever enough to confine himself to a field which the master had only touched in passing—that of genre painting. His picture in the Widener Collection, *The Market-woman*, belonging to this period, shows how cleverly the artist adapted the methods he had learned in Rembrandt's studio to the portrayal of simple scenes drawn from the life around him. The strong cinnabar red is reminiscent of Rembrandt's compositions painted in the forties, during which time Maes was his pupil; but the latter, by the further introduction of white, blue and black, lends a brighter, gayer character to his color scheme. As Dr. Hofstede de Groot has pointed out, Maes has reproduced an actual scene for us in his background—the market-place at Nymwegen. This is a further proof of the pupil's more realistic spirit, for in none of Rembrandt's paintings can an actual reproduction of contemporary architecture be recognized.

The more remote circle of artists who may be grouped around Rembrandt's name, and who were only indirectly under his influence, have, on the whole, far greater works to their credit than his immediate pupils. This circle is represented in the Widener Collection by Pieter de Hooch, Quirin van Brecklenkam, Esaias Boursse, and, in a certain sense, Jan Vermeer, who was a pupil of Karel Fabritius, himself a pupil of Rembrandt, although, through his exceptional achievements, Vermeer occupies a prominent place of his own in the history of Dutch art.

Pieter de Hooch is represented by a charming interior, entitled *The Bedroom*, formerly in the Adrian Hope Collection, and by one of his rare outdoor scenes. Both belong to the artist's best phase—the short middle period between 1655 and 1665. In his early years de Hooch painted somewhat conventional military scenes, and during his last phase, under the influence of the French School, portrayed the aristocratic social life of the period. During the middle period Rembrandt's example seems to have directed him to a field of expression peculiarly his own—the portrayal of his domestic surroundings. Like Rembrandt, he loved to depict his wife and children, and reveals thereby his happy domesticity, with all the simple, poetic feeling that was his to command. We meet again in the two pictures types of his wife and little girl, already familiarized to us through others of his best works. In the outdoor scene, the mother, with some linen under her arm, is going toward a spring, followed by the child carrying a bird-cage, doubtless to refresh its little inmate with water. In the second picture, the mother is making the bed, while



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the child, irradiated by the morning sunlight, stands waiting by the open door. In both pictures the artist would seem to have reproduced with some accuracy his own surroundings. The interior, with the built-in bed on the right, the walls inlaid with tiles to half their height, occurs in other works painted by him. In the outdoor scene, the steps leading to the wall in the background, and through a door to rising ground beyond, suggest the neighborhood of the town wall of Delft, where de Hooch lived, as is witnessed by other pictures from his hand. These simple themes, which he illumined by a poetic play of light, especially in his rendering of middle and background, were sufficient for the achievement of masterpieces.

In Vermeer's paintings the warm red and golden tones, that distinguished the work of the masters directly influenced by Rembrandt, have disappeared. Only in his early works—those now in the Dresden, Hague and Glasgow galleries—can we find some suggestion of the pupil of Rembrandt. His picture in the Widener Collection, *A Woman Weighing Gold*, belongs to the artist's ripest period, after his adoption of a cool color scale in which blue and citron yellow were the predominating tones. This was a natural reaction responding to the taste of the generation following Rembrandt, weary of the contemplation of warm red tones. Even in Vermeer's own time this painting was reckoned one of his masterpieces. At the auction after his death in 1696 it occupied the first place and brought the highest price. No less an artist than Pieter de Hooch, too, as Dr. Bode has pointed out to us, was inspired by it to the achievement of a similar composition. The history of the painting until our own times, when it was rediscovered by Dr. Hofstede de Groot, remains known to us, which speaks well for the appreciation it excited even during a period when the artist was almost totally overlooked. It is, in fact, one of Vermeer's most perfect works, and its unusually good state of preservation enhances its charm. The theme, unstudied as in most of Vermeer's work, and little calculated to distract one from the technical perfection of its handling, is a combination of portraiture and genre painting. The gold scales divert the spectator's attention from the face of the model, which, in any case, is too abstract in treatment to achieve the reality of a portrait. Yet the light turn of the woman's hand and the poise of her head lend an especial charm to her aspect. The intrinsic beauty of the picture, however, lies in the incomparable effectiveness of the color scheme, and the reproduction of the stream of light which trembles on the wall and veils the figure in a fine mist. Seen close at hand, the face and hands of the model, the pearls and gold upon the table, seem to melt into the ether, and through this veil of mist the colors shine out with extraordinary luminosity. The blue of the little jacket tones exquisitely with the ermine and the white coif, and again with the crimson lining which shows where the jacket is thrown back. This blue, partly shadowed, is repeated in the table cover, and contrasted with the yellow of the window curtains, while the fine gray tone of the walls constitutes a neutral background.

Another painting in the Widener Collection, *The Sleeping Serving Maid*, which formerly belonged to Burger-Thoré, the rediscoverer of Vermeer, was for a long time attributed to that artist. Esaias Boursse, to whom, in all probability, this work may be ascribed, was brought back to general notice only a few years ago through the instrumentality of Dr. Bode and Dr. Bredius. His works, until that time, were often attributed to Pieter de Hooch, Vermeer and others. Boursse belonged to that group of genre painters, influenced by Rembrandt, which included Brekelenkam and Karel Fabritius. Until now not many more than a dozen paintings from his brush have been discovered—mostly interiors with one or two figures, of which the finest example hangs in the Wallace Collection, and one or two street scenes. He seems to have taken a peculiar pleasure in the delineation of carefully executed white sheets, which are conspicuous in the picture in the Widener Collection. His clearly defined outline differs materially

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from that of de Hooch. His color scheme, too—a juxtaposition of red and blue, or gray and red-brown—is somewhat unusual for the period. The *Sleeping Serving Maid*, which is in the manner of the Strassburg interior, *A Woman Peeling Apples*, ranks with *The Country Maid* in the Wallace Collection as one of his best works.

The work of Brekelenkam has been known longer, but it is only of late years that he has received his due meed of appreciation. He, too, warmed himself in the sun of Rembrandt's genius, always retaining, however, something of the provincialism of Leyden, where he studied under Dou, Rembrandt's first pupil,—a provincialism which the Amsterdam artists had shaken off. At his best, he is one of the finest painters of Dutch interiors, little inferior to Adriaen van Ostade, or, at times, to Metsu. In the Widener exemplar, which has rightly been called one of his masterpieces, he is reminiscent of the latter painter, with whom he competes favorably in his fine silvery tone and his exceptional delineation of costume.

The work of the two Ostades has since the eighteenth century outstripped in favor that of the above-mentioned artists, and they may be termed the greatest delineators of Dutch peasant life. In England, especially, where was obtained the painting by Adriaen van Ostade in the Widener Collection, the work of these brothers has always been fully represented and highly prized. The earlier of our two pictures, a street scene by Isack van Ostade, of which there is a replica in the Wallace Collection, belongs to that period during the middle forties when the preference for warm brown and gold tones was universal. The play of the afternoon sunlight beneath the trees and among the groups of people on the village street is reproduced with fine fidelity, shedding a poetic glamour over the rough figures and poor surroundings. Adriaen van Ostade's *Peasant Family in a Courtyard*—the famous painting from the Adrian Hope Collection—is of later date, being painted during the seventies, when, following the general trend of taste, he substituted cooler color harmonies, with bright local touches, for the earlier golden tones. The naive attitudes of the children and the genial aspect of the older folk reveal the artist's own simple, friendly nature—a nature which understood and knew how to depict the happiness that lies often in the humblest surroundings.

Jan Steen's works betray quite another temperament. He is less kindly, finds entertainment in the weaknesses of mankind, and sweeps everything along with him in the stream of his mad merriment. The *Dancers*, formerly in the Hope Collection, is the earlier and finer of the two large pictures which represent him, and was painted during the early sixties—the period of production of his greatest works, such as *The Grace Before Meat* of the Morrison Collection, and *The Oyster-cellar* of the Neumann Collection in London. The second picture, *The Merry-makers*, an unusually elaborate composition, is of later date, pitched in a cooler color scale, and somewhat mannered in its delineation of laughing faces. Both paintings, though full of humorous details, prove the artist to have been nowise lacking in poetic feeling. The singing youth on the ladder, and the cithern player seated carelessly on the balustrade, are figures which stand out in pleasing contrast to the wildly hilarious youths, with their satanic laughter, which Steen so often depicted.

The study of Dutch genre painting always brings us back to the Rembrandt influence, which betrays itself either in theme or coloring. It is otherwise with Dutch landscape, which developed quite independently of the great master. With the exception of a few pupils, such as Philip Koninck, one would not realize, in studying the landscapes of the great Dutch masters—those of Jacob Ruysdael and Meindert Hobbema, for instance—that they lived comparatively near Rembrandt and were his contemporaries. Even his friend Jan van de Cappelle lent no

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more of the warm brown tones to his pictures than did any other artist instinctively following the taste of his period. His little snow scene in the Widener Collection is more reminiscent of Jacob Ruisdael and Aart van der Neer—with whom he brought the delineation of winter landscape to its highest perfection—than of Rembrandt. Ruisdael's and Hobbema's splendid landscapes show quite another, more realistic conception of nature, widely separated from the poetic fantasy of Rembrandt's art. While Rembrandt, with arbitrary creative genius, built a picture around a motive of light or coloring which had seized his fancy, these other artists built up a scheme of composition from carefully studied details. Construction is achieved with so intimate an understanding of nature that the paintings of this period are among the greatest landscapes of all times.

Jacob Ruisdael is represented in the collection by one of those splendid, somewhat melancholy forest scenes which seem to illustrate this master's peculiar gifts—largeness and earnestness of conception, with a fine observance of detail. Ruisdael's pupil Hobbema, less melancholy, but less gifted with imagination, is even better represented by three splendid landscapes, all variants of his favorite theme—an open wooded countryside, traversed by sunlit paths and dotted with occasional habitations. Hobbema's best works were, with few exceptions, painted before he was thirty years of age. The only one of his three pictures bearing a date—*The Travellers*—is undoubtedly the earliest and was painted in about his twenty-second year; the other two were probably painted four or five years later. The first work displays the artist's genius at its height. The deep, warm brown tones are still reminiscent of Ruisdael, though Hobbema's picture is brighter and sunnier in mood than those of the earlier artist. The figures in the landscape, which are not the work of another hand as was frequently the case in Hobbema's compositions, are costumed in tones of red and yellow, which harmonize excellently with the prevailing color scheme. *The Village by the Pond*, probably the next in date, is an unusual composition for Hobbema. He rarely used more than one or two houses in his landscapes, but in this instance the view of a village is the principal motive, and the strong sunlight falling on the roofs introduces a stream of light into the picture. The third painting, formerly in the Ashburton Collection, and the cool green tones of which determine its somewhat later date, depicts, on the other hand, a more lonely forest scene. This composition, which is hardly more than the juxtaposition of tree by tree, typifies the extreme simplicity reached by this great artist. The charm of the picture lies in the varied green of the trees and the play of light between the trunks.

Aelbert Cuyp is the third of the great Dutch landscape artists. Although he numbers portraits, historical scenes and still-life compositions among his works, his real forte lay in landscape. He generally gave cattle a prominent place in his compositions, but, unlike those of Potter or Adriaen van de Velde, who were primarily cattle painters, Cuyp's cattle are always subordinated to the landscape and to the enveloping golden atmosphere of his paintings. In this conception, which subordinates the detail to the whole, he approaches more nearly to the Rembrandt idea than did Ruisdael or Hobbema, although confining himself for the most part to a realistic reproduction of Dutch scenery. His three paintings in the Widener Collection are excellent examples of his art—an art very diverse in subject, but always similar in conception. *The Halt at the Inn* is one of the smaller figure-filled compositions of his middle period, in which his style is somewhat akin to that of Wouvermans, without sacrificing, however, the warm afternoon atmosphere which is his peculiar characteristic. The large and remarkable painting formerly in the Hope Collection demonstrates his ability to combine portraiture and landscape, for the two mounted figures are undoubtedly portraits, probably those of the lord of the castle (seen in the background) and of his



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daughter, who, with retinue and hounds, are setting forth to the hunt. This picture, judging from the costumes and the gentleman's flowing wig, must have been painted about 1670, a period when Dutch art was already midway in its decline. The picture, however, with its clever arrangement of figures receding into the far background, and the blending of the blue and white of the daughter's costume with the brown of her father's—an unusual color scheme for Cuyp—demonstrates how long he maintained himself at the high point of his achievement. The third large painting, formerly in the Ashburton Collection, forms a splendid contrast to the foregoing picture. It is one of Cuyp's most perfect renderings of the atmospheric effect of late afternoon sunlight. The pervading golden tones and the gleam of an occasional red costume prove that it must have been painted at least ten years prior to its more coolly hued companion, and fix its execution during those last ten years of the Golden Age of Dutch Art—the sixties of the seventeenth century. It is, in reality, a painting of sunlight, in which individual life and contour are absorbed by the trembling rays. The cattle seem relatively unimportant, disappearing in fleeting motion, or in the shade of the trees.

The name of Paul Potter is frequently linked with that of Cuyp, owing to an occasionally similar choice of subject, although their conceptions are vitally different. Potter painted animal portraits, and depicted in detail, in clear, silvery daylight, the characteristics of his models, with a close observance of the lighting effects under which these details presented themselves to him. He was, consequently, happier in pictures of smaller compass than in such gigantic compositions as the equestrian portrait in the Six Collection, or the famous Bull at The Hague, where he lost himself in a too minute and photographic reproduction of detail. Mr. Widener's Smithy, painted by the artist in his twenty-third year, shows him already at the zenith of his art. The rather uncouth subject—a dental operation on a horse—shows the artist to have been somewhat lacking in poetic feeling. One loses sight of this, however, in admiration of the masterly handling of the coats and the reproduction of the artificial light of the smithy and the cool, shimmering daylight on the meadows in the distance.

Potter's close disciple, Karel du Jardin, is somewhat less spontaneous in his lighting effects. He was of those Dutch artists who felt the spell of Italy, and loved to place his northern cattle in a southern landscape and under Italian skies. His painting in the Widener Collection, simple in subject, proves him an admirable draughtsman, and is effective in its lively color contrast of reddish-brown and white animals, with the glimpse of deep blue sky seen between dark clouds.

The wonderful art of the Dutch cattle painters is admirably illustrated in two other pictures in the Widener Collection—the charming landscape with cattle by Adriaen van de Velde and the Church at Marse by Jan van der Heyden, to which Adriaen van de Velde has added some charmingly painted figures and animals. Artistic collaboration has seldom yielded such happy and harmonious results as in the case of Jan van der Heyden and Adriaen van de Velde, the work of both being distinguished by a careful and delicate technique.

Adriaen's brother, Willem van de Velde, chose quite another field of expression—that of marine painting, of which he and Jan van der Capelle are the foremost exponents. It is the more fortunate that the Widener Collection contains one of his paintings, as Jan van der Capelle is represented only by a winter landscape. The Van de Velde marine is attuned to a quiet mood. A calm sea, dotted with large vessels and smaller boats, lies beneath a clouded sky—an aspect more akin to the artist's temperament than the ocean's stormier moods.

In the study of Dutch Art it is repeatedly impressed on one that these painters are invariably at their best in the portrayal of quiet scenes corresponding to the phlegmatic Dutch temperament,

## INTRODUCTION

with its gift for slow and penetrating observation. These national characteristics seemed peculiarly adapted to the portrayal of still-life, and Holland has given us more artists of distinction in this field than any other nation.

Willem Kalf and Abraham van Beyeren are more appreciated now by collectors than any other of the Dutch still-life painters, and both are represented in the Widener Collection by characteristic works—studies of plates and fruits. The art of Jan Weenix, celebrated in the eighteenth century for his paintings of game, is shown in a small picture of a white cock, which illustrates a more pleasing aspect of his work than his large decorative pieces.





### III

## FLEMISH MASTERS OF THE SEVENTEENTH CENTURY

THERE is hardly another private collection in which the art of Van Dyck is so adequately represented, and, the quality of the pictures considered, there are not many public ones which compare in this respect with the Widener Collection. With the exception of one admirable example of his later English phase, all these paintings belong to the master's Genoan period, during which he undoubtedly painted his most splendid and fascinating portraits. Among them are two of his rare full-length pictures of ladies of the Genoese aristocracy, which form the chief ornament of the room specially designed to house the pictures by Van Dyck. Before studying these pictures, however, we must turn to a painting by Van Dyck's master, Rubens, which forms a sort of introduction to them. It is one of those rather large studies, entirely by the master's hand, which he executed during his last years—about 1635. It represents *The Rape of the Sabines*, and with a second study, now in Mr. Johnson's collection in Philadelphia, were used as preliminary sketches for two larger paintings executed by Rubens with the help of his pupils, probably for the Spanish Court. Mr. Alfred de Rothschild has similar compositions in his Paris collection, and two more pictures depicting the same subject, and executed largely by pupils, are respectively in the Munich Pinakothek and in the National Gallery in London. *The Rape of the Sabines* is a free and inspired composition pitched in a glowing color scale. The perfect balance of movement and countermovement in the undulating groups corresponds with the rhythmic harmony of the coloring. The gleaming white of the horse, and of the robe of the woman in the centre of the picture, is framed in bright colors. Paler color masses then melt into the distance on either side toward a background of architectural structures and landscape. Other glowing figures flash out in the corners, notably the two women in the left, fearful, yet hesitating in their flight, whose costumes shimmer with the bluish-red and orange-brown tints of the master's later style. All this is thrown upon the canvas with free and masterly brushwork, in transparent tones, and with an extraordinary feeling for the ordering of the masses, which are curiously entwined like some splendid ornament, yet express the spirit of the scene in all its living details.

Van Dyck's only scenic work in the Widener Collection, an *Ascension of the Virgin*, from the Hope Collection, lends itself to comparison with the Rubens study. It, too, is pitched in light tones, principally in white, and its flowing lines stamp it as the work of a pupil of Rubens. It is one of the most charming of the sacred pictures painted by Van Dyck, who was seldom as happy in his delineation of such subjects as his great prototype. Already steeped in the golden

## INTRODUCTION

atmosphere which Van Dyck, influenced by the Venetian School, lent to those of his works that were painted in Italy, it still retains the youthful verve which gave so much freshness and rhythm to his earlier pictures executed in Antwerp.

Van Dyck spent the period between the end of the year 1621 and 1627 in Italy. After a stay of several months in Genoa and Bologna, he went in 1622 to Florence and Rome, and later to Venice, whence he returned to Rome in 1623 and painted the celebrated portrait of Cardinal Bentivoglio, now in the Pitti Palace. He returned to Genoa for a short period the same year, interrupting his stay there to undertake a voyage to Sicily in 1624. During 1625 and 1626 he appears to have resided principally at Genoa, and there to have painted the greater number of his portraits of Italian aristocrats. The two portraits of the children of the Marchesa Grimaldi in the Widener Collection are dated 1623. It is probable, therefore, that the portrait of the Marchesa herself was executed the same year, during Van Dyck's second sojourn in Genoa, shortly after he had completed his famous portrait of the Roman Cardinal. The three other portraits—of the Prefect Raphael Raciuss, of Vincenzo Imperiale, dated 1625, and of Paola Adorno, his second full-length female portrait, which, in its somewhat cooler coloring and in other characteristics, betrays the clear-cut style of the later Genoan period—were probably painted during the artist's third stay in Genoa between 1625 and 1626. The young painter had developed an aristocratic taste through his intercourse with the Genoese nobility, and the peerless Paola Adorno herself, wife of the Marchese di Brignole-Sala, is supposed to have been the object of his devotion. It is true he painted her more frequently than any other woman of the Genoese nobility, and certainly not with less enthusiasm, so the tradition may not be without foundation. Mr. Widener's picture is one of the most beautiful of this group of portraits. The Marchesa is shown, enthroned in queenly fashion, between pillars, her little son beside her in the guise of a page. One notices the artist's desire to lend to his subject more of majesty and beauty of form than was actually hers. The exaggerated height of the figure, further accentuated by trailing garments, corresponds to the period's ideal of beauty. The framing of the cool, transparent face by vertical architectural lines lends a statuesque appearance to the figure, which is shown in severest profile. There is something almost unearthly in this lofty apparition, and one feels no link between her and the boy at her side, with his expression of precocious self-consciousness. During this period of Van Dyck's devotion to the aristocratic ideal he but seldom evinced appreciation of the charm of childhood. When he painted the Genoese ladies accompanied by their children, the latter are used merely as foils to accentuate the stature and intelligence of their elders. In the portrait of Paola Adorno, the boy, in his gorgeous costume of red and yellow velvet, forms a color contrast to the deep black of the Marchesa's satin gown.

By some fortunate chance, Van Dyck did not paint the Marchesa Cattaneo and her children on the same canvas, but chose to represent the Marchesa attended by a servant. The boy and girl are depicted by themselves, and, consequently, with more sympathy and understanding of childhood than is displayed in most of Van Dyck's Genoese portraits. These two pictures of her children form charming companion pieces to the glowing masterpiece—the Marchesa Cattaneo—hanging between them, to which their discreet amber tones seem a fitting prelude. This latter work is justly considered one of the master's incomparable achievements; in fact, one of the masterpieces of the art of portraiture. Nature and art have combined to do honor to the queenly model, and everything is arranged to enhance her charm. Life-size, full-length portraits nearly always create an impression of dominance, but the physical and spiritual supremacy of his model has seldom found such convincing portrayal at an artist's hands. The Marchesa, haughtily swaying

## INTRODUCTION

from her Olympic height, casts a cool glance on the spectator below. The long garment covering the feet, the somewhat restrained attitude, the position of the little negro servitor and of the uplifted parasol, which, as it were, elongates the figure,—everything combines to lend increased height and majesty. Her slenderness measures itself against the soaring lines of the palace behind her. The clear-cut lines of her dark robe, in its distinguished simplicity, stand out in contrast with the golden-yellow garments of the servant and the red of the parasol. The head, with its expectant expression, emerges from a background of deep, glowing color. The flashing eye, sharp nose, and nervous mouth all betray a consciousness of noble origin. The stage setting does not seem too elaborate for the presentation of such a model, for the artist realized that the portrayal of these aristocratic subjects demanded not only an appreciation of their character and nature, but also a proper understanding of their fitting milieu. The model and her surroundings are in complete harmony. The very flowers and gardens in the foreground have an aspect of elaboration, and glowing, veiled tones stream from the sky and create a witching atmosphere.

Mr. Widener's Van Dyck Room is further enriched by two masculine portraits presenting characteristic types of the Italian nobleman of the period, and forming splendid contrasts to the feminine portraits described above. Vincenzo Imperiale is a pompous and dignified figure. His massive and imposing build, and his simple costume, designed on large lines, form an impressive ensemble. The portrait of Raphael Raciuss represents a fiery and youthful warrior, who wins our hearts by his poetic and romantic appearance.

What a contrast to pass from the warm, temperament-steeped atmosphere of Van Dyck's Genoese portraits to the cool, pale tones noticed in the portrait of Catherine Howard, Lady d'Aubigny, executed toward the end of the painter's career! Lady d'Aubigny is painted in a rose-colored silk dress, with pearl ornaments at ear, throat and shoulder. A tired, indifferent smile is on her lips. The pale, transparent countenance and self-conscious expression, the easy elegance of her outstretched arm, the fingers which seem scarcely to clasp the flowers—everything suggests a last flickering of the artist's genius. The brushwork is mere play for him; the technique easy and unostentatious; the color scale of the utmost simplicity—the figure, in its robe of solid color, standing before a background of solid black. The rendering of distinction has become second nature to this artist, whose art is dominant but no longer inspired as in the days when he painted those unforgettable Genoese portraits.

W. R. VALENTINER.





HANS MALER ZU SCHWAZ



Portrait of a Woman







## HANS MALER ZU SCHWAZ

Fl. c. 1519-1529

Born at Ulm; worked at Schwaz; at Tyrol in 1500-1510. His pictures date from 1519 to 1529. Influenced by Bernhard Strigel. South German School.

### Portrait of a Woman

Half length, slightly turned to the left. She wears a costume with deep, white collar and yellow sleeves. The head is enveloped in a white scarf, with gold stripes at the end, that hangs down on her right side. Behind her, a dark green curtain.

Panel: 18 x 14 inches.

Originally attributed to Hans Holbein. The correct attribution was made by M. J. Friedländer.



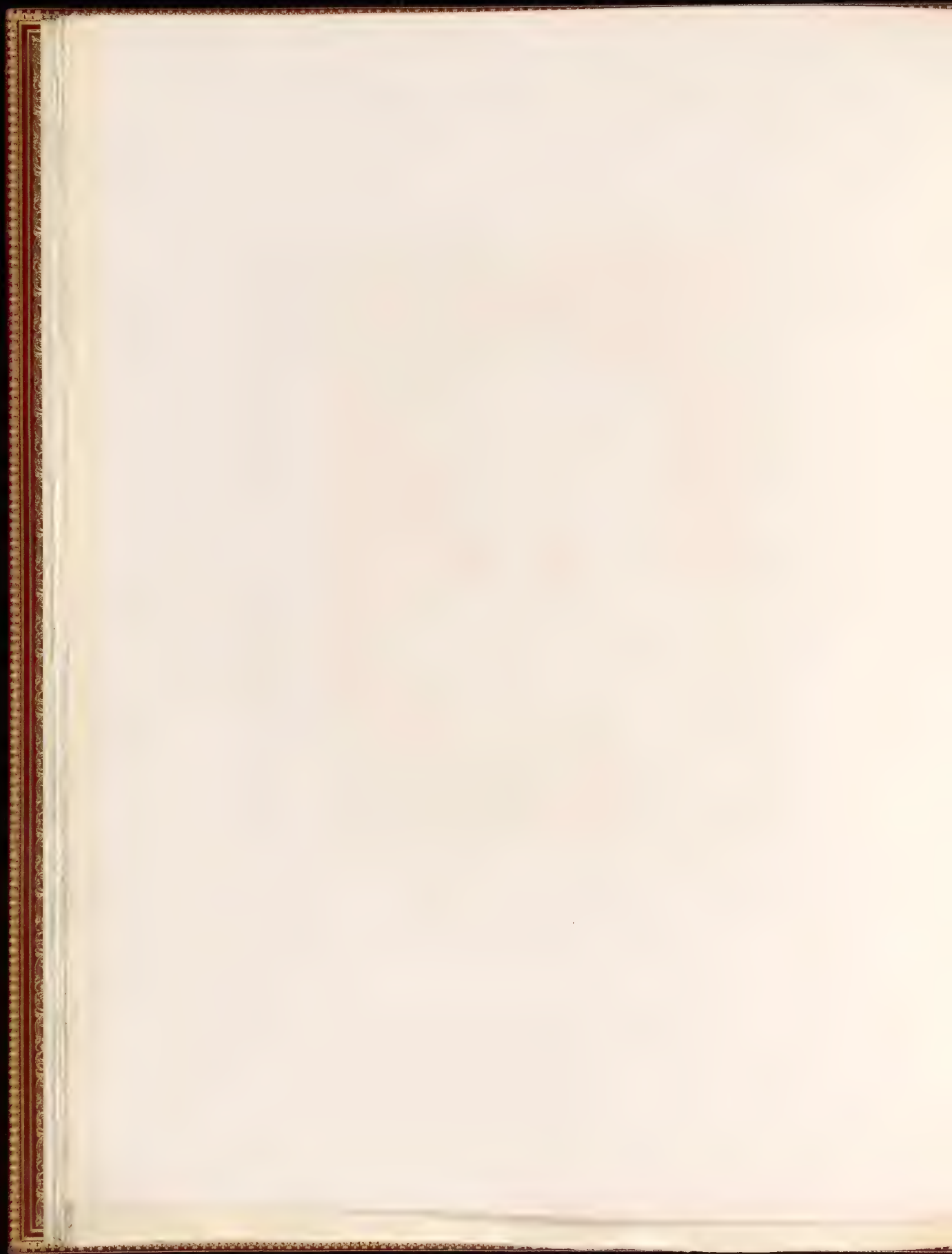




GERARD DAVID



The St. Anne Altarpiece







## GERARD DAVID

c. 1460-1523

Born at Oudewater in Holland about 1460; died at Bruges in 1523. Pupil of the Haarlem masters, and influenced in Bruges by Memling. Member of the guild in Bruges in 1483; of the guild in Antwerp in 1515. The most important artist of the Flemish School of the end of the fifteenth century.

### The St. Anne Altarpiece

In the centre panel, St. Anne seated on a throne and holding on her right knee the Virgin, who is supporting the Child. She holds a book with her left hand, the leaves of which are turned by the Child, and wears a gray robe, long red mantle, and white head-dress. The Virgin is clothed in a lilac dress with blue mantle. On the base of the throne is an Asia Minor rug with geometrical pattern. In the left panel stands St. Nicholas in a chasuble of red Italian velvet brocade and wearing a jewelled mitre. He is blessing, and holds in the left hand his pastoral staff. In the background, a landscape with a castle. In the right panel stands St. Anthony of Padua in his friar's habit, the cross in his right hand and in his left hand an open book on which the infant Christ is seated. In the background are a landscape and the tower of Notre Dame in Bruges.

Panel: Centre: H. 94 inches; W. 38 inches. Sides: H. 94 inches; W. 28 inches.

Painted about 1500-1510. The six predella pieces belonging to this altar are in the possession of Lady Wantage and represent stories of the lives of St. Nicholas and St. Anthony.

Mentioned by C. Justi in "Zeitschrift für bildende Kunst," 1886, p. 137; by M. J. Friedländer in "Repertorium für Kunstwissenschaft," 1901, p. 249, and 1902, p. 22; by G. Hulin in "Catalogue critique de l'Exposition à Bruges," 1902, p. 32; described by E. v. Bodenhausen in "Gerard David," 1905, p. 168, No. 31.

Exhibited at the New Gallery, London, 1899.

Exhibited at the Universal Exhibition, Paris, 1900.

Exhibited at Bruges, 1902.

From the collection of Cardinal Despuig, Palma (Isle of Majorca).

From the collection of Gaston de Somzée, Brussels; sold 1902.



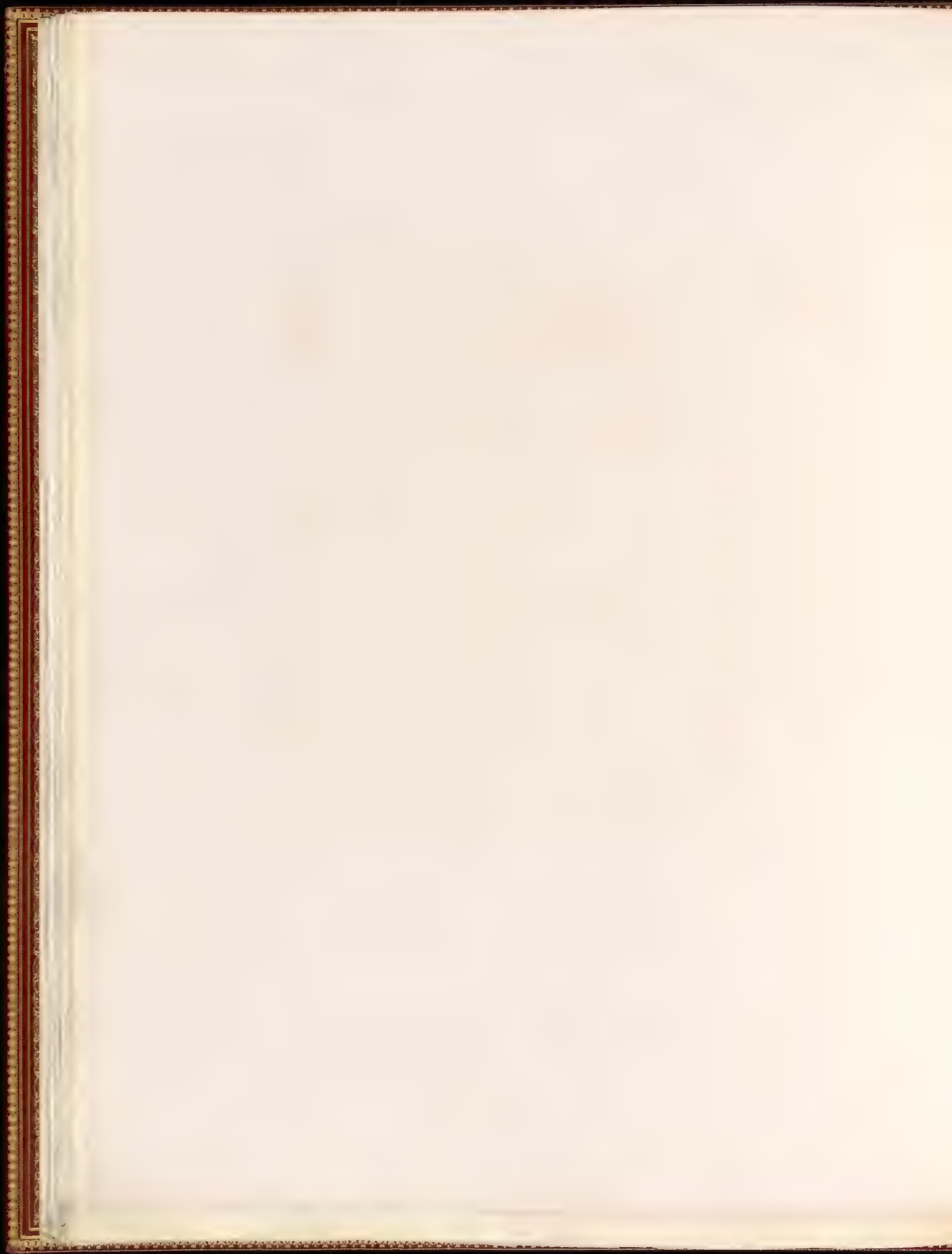




FRANÇOIS CLOUET (attributed to)



Portrait of a Nobleman





## FRANÇOIS CLOUET (*attributed to*)

1516 (?)–1573 (?)

Born probably at Tours between 1516 and 1520. Still living in 1572, and died most likely in the following year.

### Portrait of a Nobleman

Bust, turned slightly to the right. He wears a black coat, a white embroidered lace collar, and a black velvet cap with a circle of ornaments about it. Similar ornaments adorn the black coat. Around his neck is a chain, at the end of which is a medallion representing St. George and the Dragon. He wears a mustache and beard. Gray-greenish background.

Panel: H. 8 inches; W. 5 $\frac{7}{8}$  inches.



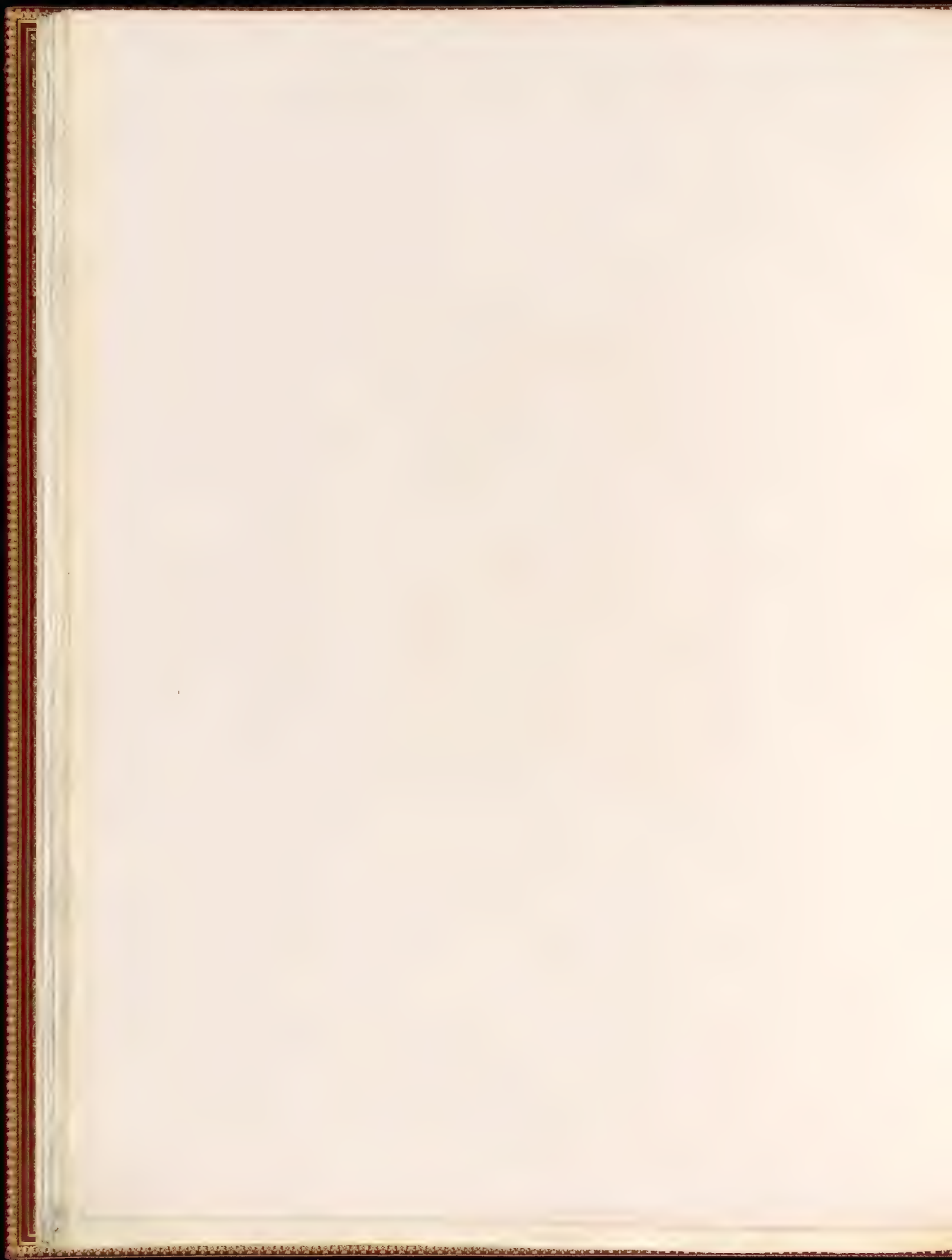




CORNEILLE DE LYON



Portrait of an Elderly Man







## CORNEILLE DE LYON

-1575

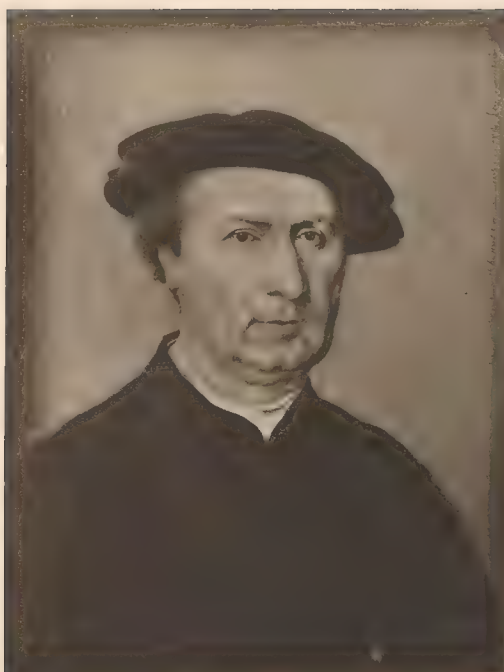
Born at The Hague, but date of birth not definitely known. Died at Lyons in 1575.

### Portrait of an Elderly Man

Bust, turned slightly to the right. He is plainly attired in a black coat, a portion of white shirt showing at the neck. He wears a plain black cap. Smooth face. Green background.

Panel: H. 7 inches; W. 5½ inches.

Formerly attributed to Hans Holbein.

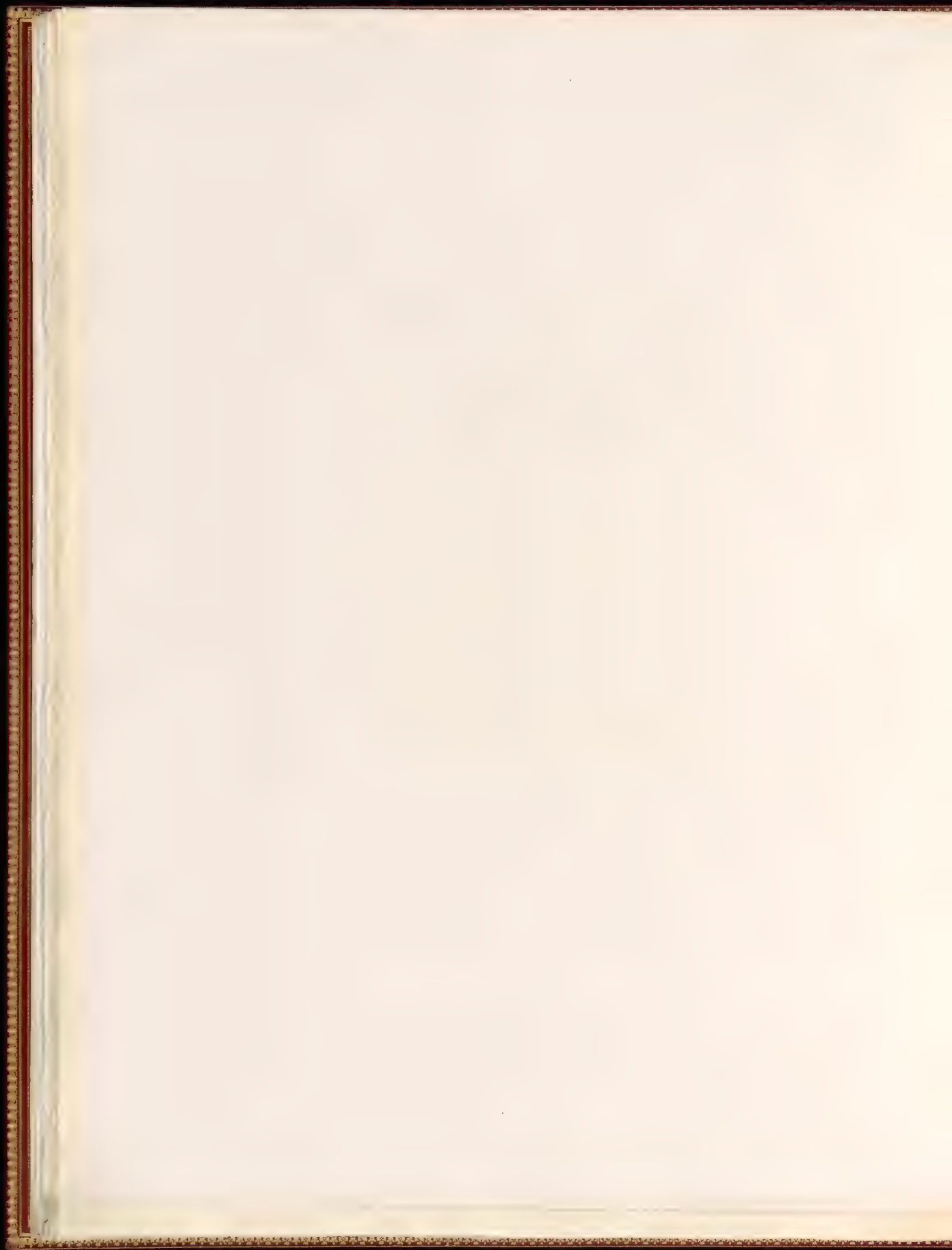






II

DUTCH MASTERS  
OF THE SEVENTEENTH CENTURY



NICOLAES BERCHEM



View of a Mountainous Country







## NICOLAES BERCHEM

1620-1683

Born in Haarlem in 1620; died at Amsterdam, 1683. Pupil of his father, of Jean Baptiste Weenix, and others. He probably travelled in Italy. Painter and etcher of landscapes and animals, mostly in the Italian manner.

### View of a Mountainous Country

A broad road and a pool of water in front. On the left, a woman, in yellow bodice and blue skirt, carrying a lamb under her left arm, and a boy, with a stick, driving a red cow. Four goats, a sheep, a dog, and a fifth goat also on the left. A little retired, on the opposite side, a second group, composed of a man on a dark gray horse, a boy on foot, two cows and four sheep. The road winds around the base of a hillock. At the extremity of the turning, two travellers on horseback. Blue mountains beyond.

Canvas: H. 23½ inches; W. 19 inches.

Smith, "Catalogue Raisonné," No. 56.

Sale, Randon de Boisset, Paris, 1777.

Sale, Le Bœuf, Paris, 1782.

Sale, Brondgeest, Paris, 1827.

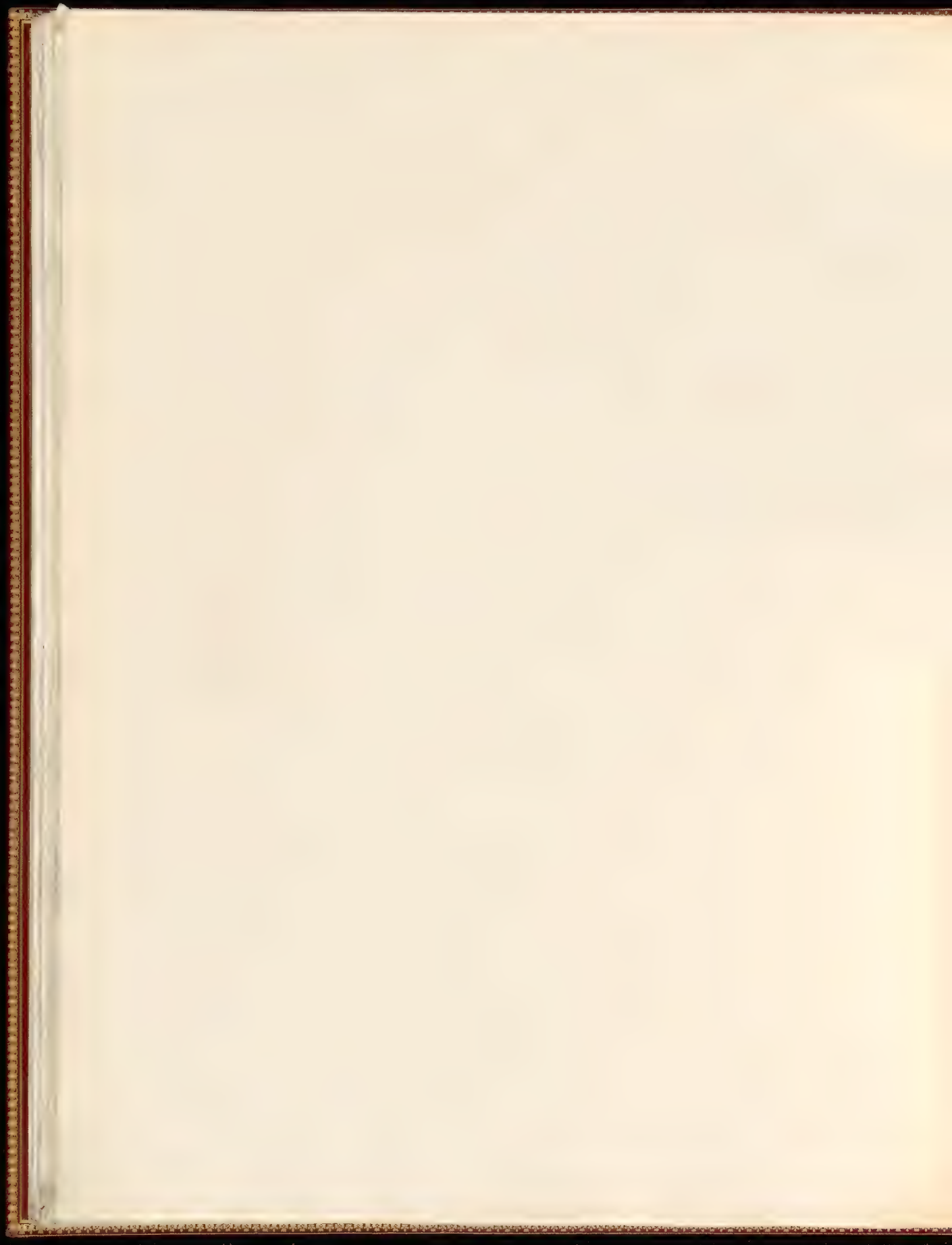
Sale, Sir C. Bagot, London.

Collection of Baron Verstolk van Soelen, The Hague, acquired as a whole in 1846 by T. Baring, H. Mildmay, and Lord Overstone.

Sale, H. Bingham-Mildmay, London, 1893.

Sale, C. H. T. Hawkins, London, 1896.



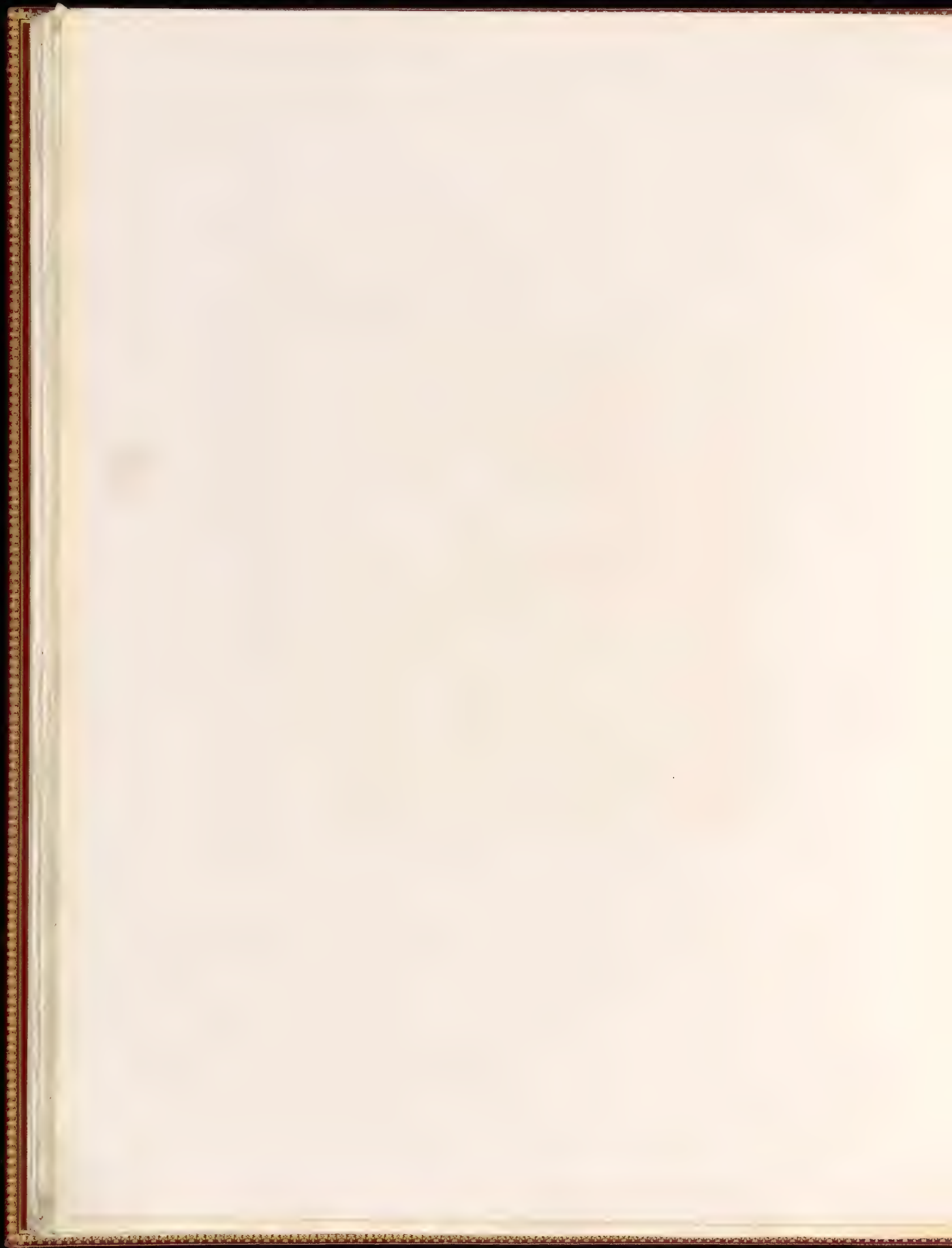




ABRAHAM VAN BEYEREN



Still-life



ABRAHAM VAN BEYEREN



Still-life

## ABRAHAM VAN BEYEREN

1620(21)-1675

Born at The Hague in 1620-21; died at Alkmaar in 1675. Probably a pupil of his brother-in-law, Pieter de Putter. Worked at Leyden, at Delft, at Alkmaar, and especially at The Hague. Painter of still-life and marines.

### Still-life

On the edge of a stone table lies a purple velvet cover on which is a chased silver dish of Dutch make, with half of a peach and two oysters lying on it. A fallen tazza of silver lies beside it. To the right, and on the corner of the table to the left, grapes and peaches. A Rhine-wine glass and a tall Venetian glass in the background; to the right, a box, on top of which are a shell and some peaches.

Signed on the corner of the table: "A V B"

Canvas: 37 x 32 inches.











ESAIAS BOURSSE



Sleeping Woman



## ESAIAS BOURSSE

1631-1672

Born at Amsterdam in 1631. Died on the way to India in 1672. Pupil of Rembrandt. Painter of genre pictures and still-life.

### Sleeping Woman

In the corner of a kitchen reposes a sleeping woman with her head resting on her hand. She wears a blue petticoat, a red bodice, a white apron, and a white cap. The light comes from the left and falls on the wall on the right, where there is a latticed window. Beneath it may be seen a barrel, on which stands a jug, and on the floor a copper kettle, a pan, a pail, a pitcher, and a broom leaning against the wall. Other kitchen utensils on the walls. In the background a chimneypiece with a kettle hanging over the fire.

Panel: 20 x 16 inches.

W. Burger, "Gazette des Beaux Arts," 1866; published as a Vermeer.

The attribution to Boursse is not generally accepted, but by a comparison of the picture with the works by Boursse at Strassburg and in the collection of Mr. Johnson in Philadelphia, the similarity proves to be strong enough to attribute the picture to him.

Formerly in the collection of W. Burger-Thoré, Paris; sold in 1892.











QUIRIN VAN BREKELENKAM



Soldier's Courtship

## QUIRIN VAN BREKELENKAM

c. 1620-1668

Born at Swammerdam about 1620. Died at Leyden in 1668, where he worked before 1648. Very likely a pupil of Gerard Dou and influenced by Rembrandt and Metsu. Painter of genre scenes.

### Soldier's Courtship

In the centre sits a lady, turned to the left, and offering a glass of wine to a soldier who sits near her with smiling face. She wears a yellow silk dress and a crimson velvet coat trimmed with white fur. The cavalier is dressed in gray, with open white sleeves and knee-breeches; he holds his black hat on his left knee. On the left near a mantelpiece a kneeling woman, with red sleeves rolled up and a blue apron, is roasting oysters; a girl stands near by and watches her. To the right, a table covered with an Oriental carpet; on it, a white jug, oysters, and a napkin. In the background, a bed, and on the wall the mantle and sword of the cavalier. A second cavalier stands behind the first. Table seen from the back.

Panel: H. 18 $\frac{1}{4}$  inches; W. 25 $\frac{1}{4}$  inches.

Originally attributed to G. Metsu, to whose work the central figures bear a resemblance.











JAN VAN DE CAPPELLE



Winter Scene

## JAN VAN DE CAPPELLE

1624(25)-1679

Born in Amsterdam in 1624 or 1625; died there in 1679. Influenced by Simon de Vlieger. His marines brought fame and riches to him. He lived in Amsterdam and had friendly relations with Rembrandt and Eeckhout. Painter of marines and winter landscapes.

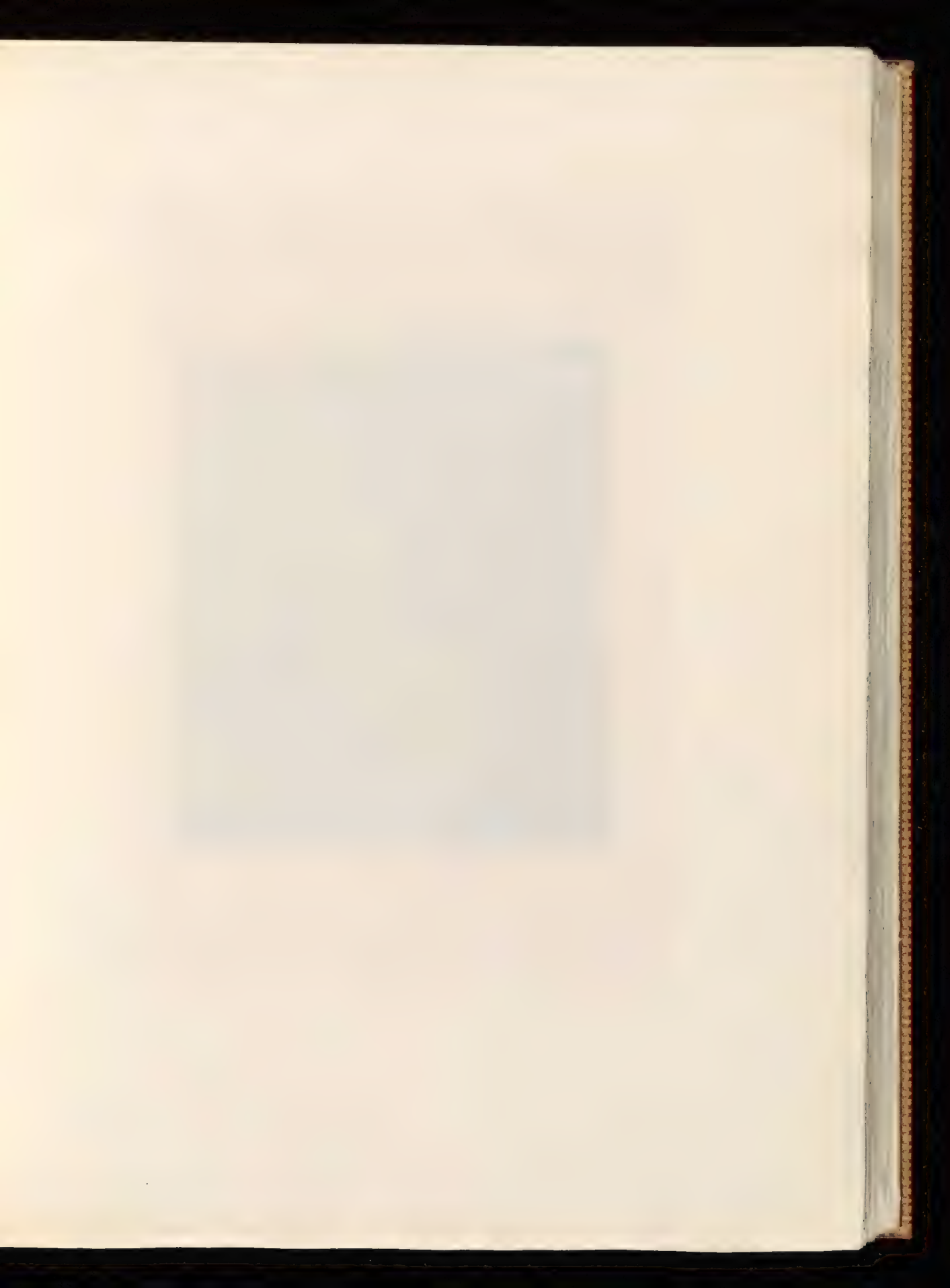
### Winter Scene

On the left, a frozen canal leading to the distance, with skaters and men playing golf; at the left, in the foreground, a man with a sled. At the right a road edged with trees leads over a bridge to a distant house, in front of which a boat is moored. At the extreme right, in the foreground, a partly submerged boat is frozen among the reeds. Clouded winter sky.

Signed on the left: "J. v. Cappelle 1653."

Canvas: H. 17 inches; W. 21 inches.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 4.











AELBERT CUYP



Horsemen Halting near a Castle

## AELBERT CUYP

1620-1691

Born in Dordrecht in 1620; died in 1691. Pupil of his father, Jacob Gerrits Cuyp. Primarily influenced by Jan van Goyen and Pieter Molyn, later by Rembrandt. Painter of landscapes, portraits, animals, and still-life.

### Horsemen Halting near a Castle

To the left, a doorway leading to a castle, with trees before it. In the centre, a horseman in red costume on a white horse, which jumps up to the left. This figure is strongly lighted. To the left of it, two other horsemen on brown horses, one pointing to the distance. On the right, a bay horse, held by a boy. The owner of the horse stands on the left, in the shadow, with two dogs, and is questioning a man. Some people are standing near him at the doorway. In the right corner, a boy playing with a dog. In the distance, hills lighted by the golden evening light. Blue, partly clouded sky.

Panel: H.  $15\frac{3}{4}$  inches; W.  $21\frac{3}{4}$  inches.

Of the middle period of the master, about 1650.

Smith, "Catalogue Raisonné," No. 230, and Suppl., No. 34; Hofstede de Groot, "Catalogue Raisonné," Nos. 609a, 621.

Sale, B. Ocke, Leyden, 1817, No. 23.

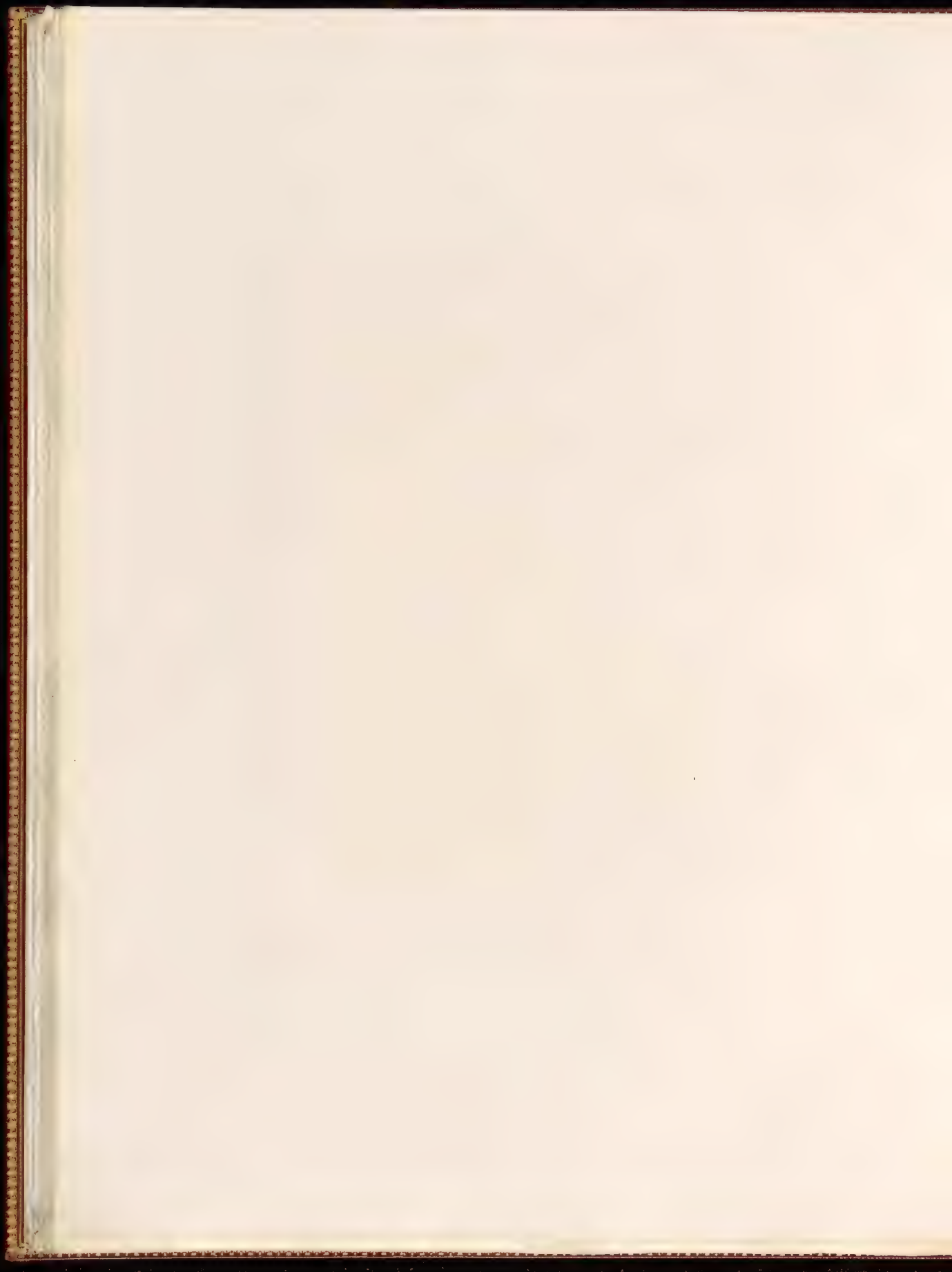
Sale, Dr. Ralph Fletcher of Gloucester, London, 1838.











AELBERT CUYP



Lady and Gentleman on Horseback

## AELBERT CUYP

1620-1691

### Lady and Gentleman on Horseback

In the foreground, on the right, two mounted figures advance toward a young lady, in blue dress, with slashed sleeves and black hat with blue and white feathers, mounted on a white horse with dark red saddle. A gentleman, very likely her father, is mounted on a black horse, in brown dress, bareheaded, with long flowing hair. Three dogs are at the heels of the white horse. A man following the mounted figures holds two greyhounds in leash. On the left, toward the rear, two mounted figures are passing. Behind is a castle. Light blue in the lower part; gray, clouded sky.

Signed in the left foreground: "A. Cuyp"

Canvas: H. 48 $\frac{1}{4}$  inches; W. 67 $\frac{3}{4}$  inches.

The lady and gentleman in the foreground are probably portraits.

Painted about 1660. A copy in the Dresden Gallery, 1905 catalogue, No. 1783.

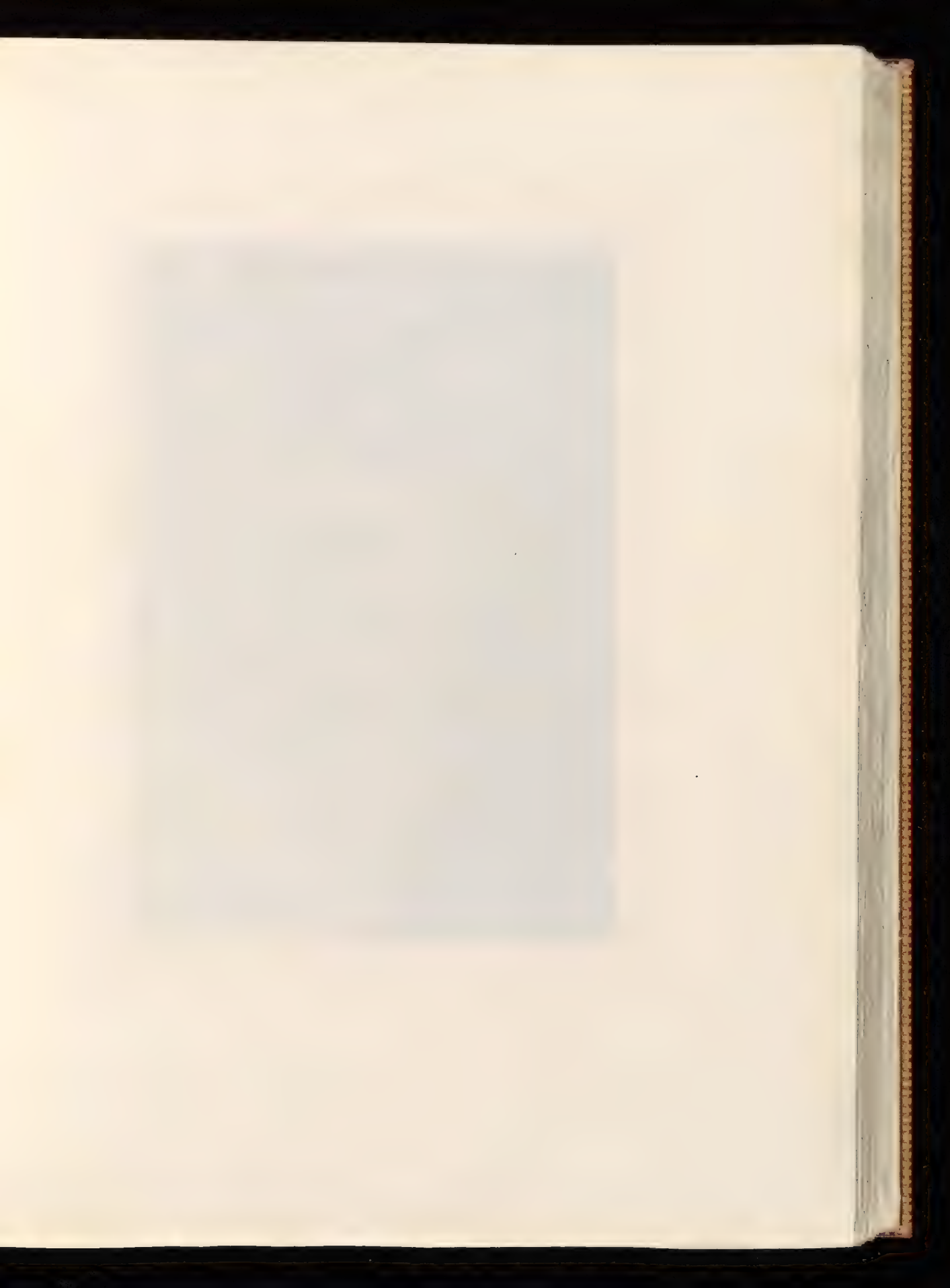
Smith, "Catalogue Raisonné," No. 177; Suppl., No. 48; Hofstede de Groot, "Catalogue Raisonné," No. 618.

Sale, Thomas Emmerson, London, 1832.

Sale, Edmund Higginson of Saltmarsh Castle, London, 1860.

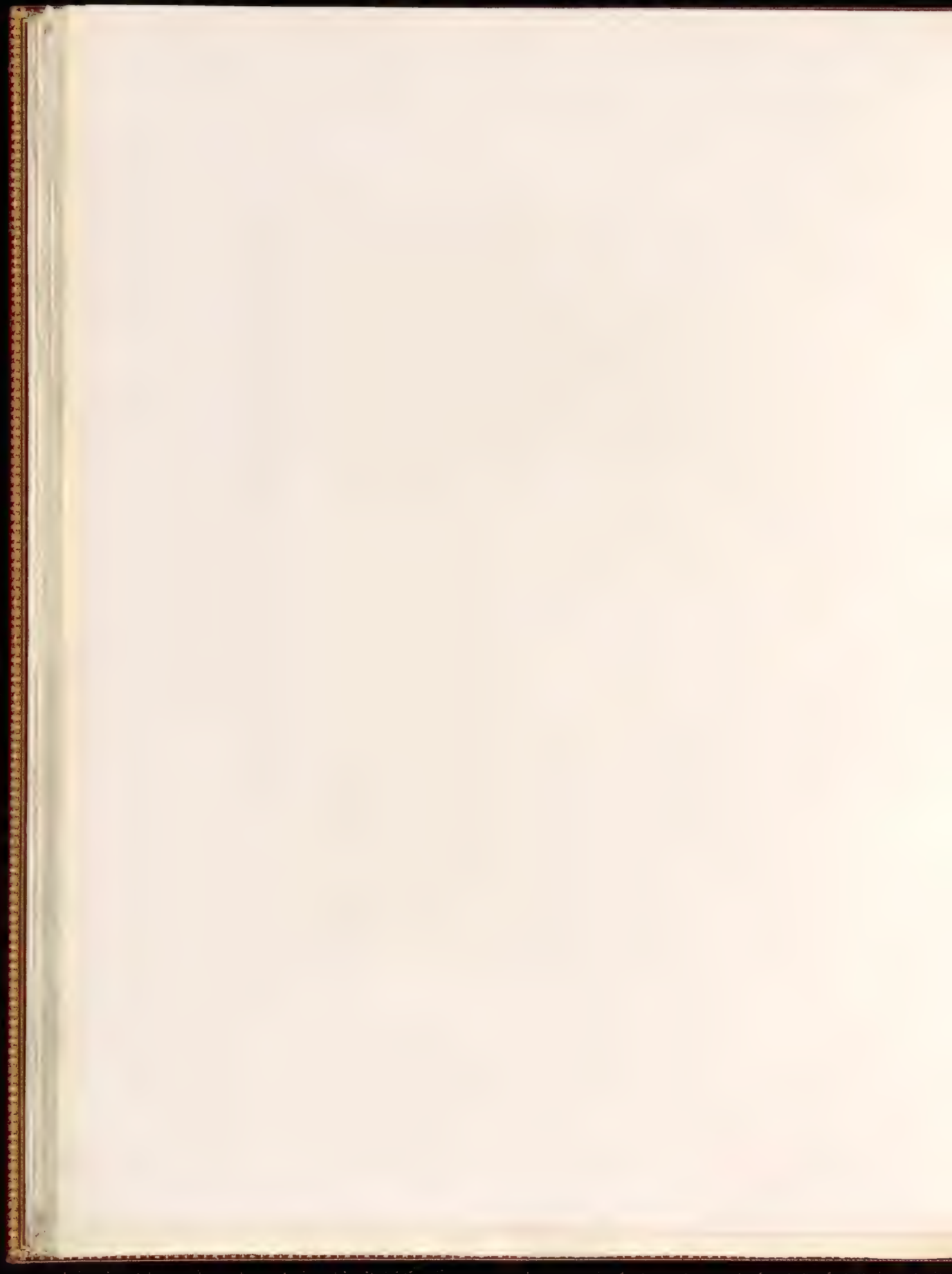
Sale, Adrian Hope, London, 1894, No. 22.











AELBERT CUYP



Horsemen and Herdsmen with Cattle



## AELBERT CUYP

1620-1691

### Horsemen and Herdsmen with Cattle

In the right foreground are two cavaliers on horseback: one, in blue, is mounted on a gray horse; the other, in scarlet, rides a bay. The man in scarlet points with his whip to two herdsmen who, with a flock of sheep, a cow, and a laden ass, are resting in the shade of lofty trees. A third cavalier gallops toward them from the left, where another herdsman stands near two cows—one standing, the other lying down. In the distance is a winding river on which are ships; farther away are buildings on lofty hills. A fine and sultry summer day.

Signed in the right foreground: "A cuyp"

Canvas: H. 47 $\frac{3}{4}$  inches; W. 66 $\frac{1}{4}$  inches.

Painted about 1660-70.

The companion piece was in the Slingeland Collection at Dordrecht in 1785. (Smith, No. 11; Hofstede de Groot, No. 448.)

Smith, "Catalogue Raisonné," No. 10; Waagen, II, p. 180; Hofstede de Groot, "Catalogue Raisonné," No. 430.

In the Slingeland Collection, Dordrecht, 1752. (Hoet, II, 496.)

Sale, J. van der Linden van Slingeland, Dordrecht, 1785, No. 71.

Sale, Dubois, Paris, 1785.

Collection of William Smith; sold privately to Edward Gray, 1830.

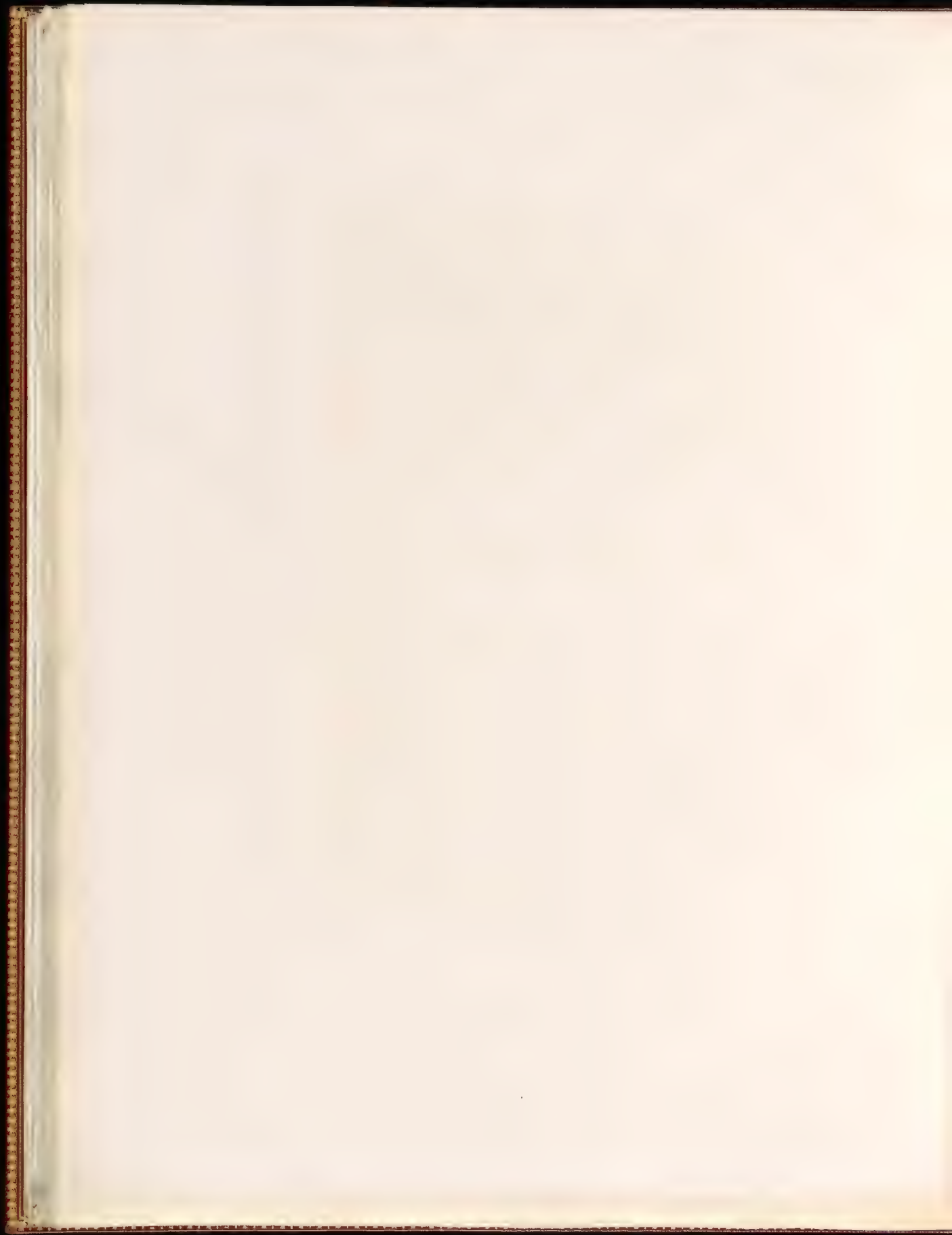
Collection of Alexander Baring, London, 1834.

Collection of Lord Ashburton, The Grange.











FRANS HALS



Portrait of a Man

## FRANS HALS

1584-1666

Born at Antwerp, 1584; died at Haarlem, 1666. Pupil of Karel van Mander. Worked mostly at Haarlem. Painter of portraits and genre.

### Portrait of a Man

Half length, turned to the left, facing the spectator. He has long, straight black hair. His right hand is in the folds of his cloak. A square, white cambric collar.

Canvas: H. 25 inches; W. 21 inches.

W. Bode, "Frans Hals" in "Studien . . .," No. 122; Hofstede de Groot, "Catalogue Raisonné," No. 311.

Exhibited at Vienna, 1873, No. 38.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 32.

Collection of Remi van Haanen, Vienna.











FRANS HALS



Portrait of a Girl

## FRANS HALS

1584-1666

### Portrait of a Girl

Bust, turned to the right in profile. The hair is combed flat and shows a red ribbon with yellow border at the back. She wears a translucent shawl around the neck, over a black costume.

Signed to the right with the monogram "FH"

Panel: H. 10 $\frac{1}{4}$  inches; W. 8 inches (oval).

E. W. Moes, "Frans Hals," No. 251; Hofstede de Groot, "Catalogue Raisonné," No. 120.

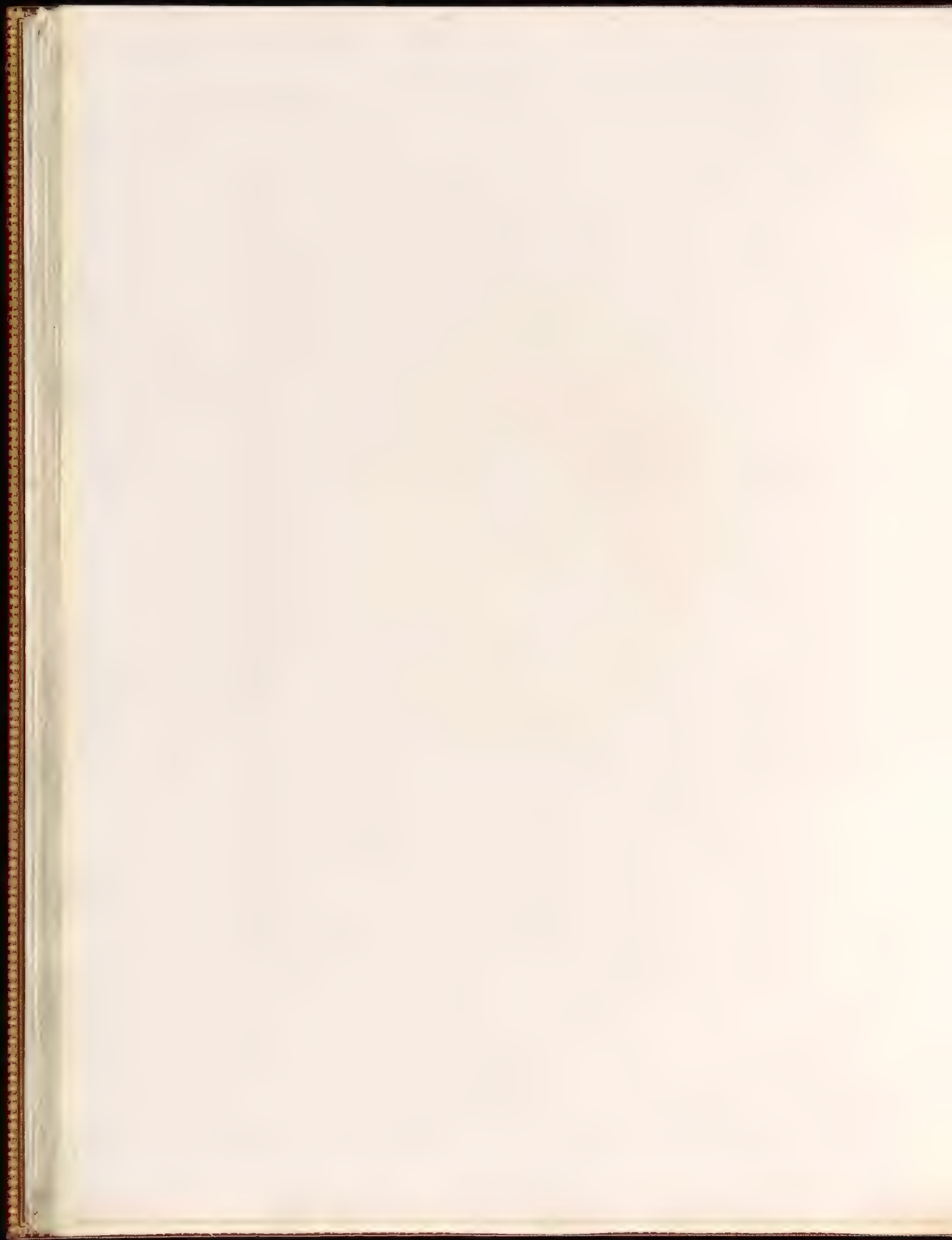
Collection of Earl Spencer, Althorp.











FRANS HALS



Isabella Coymans  
("The Lady with the Rose")

## FRANS HALS

1584-1666

### Isabella Coymans (*"The Lady with the Rose"*)

Three-quarter length. Turned slightly to the right, the face looking to the left, smiling as she holds a red rose in her extended right hand. She wears a white skirt, trimmed with silver lace, and a black overskirt and bodice with a white lace collar and cuffs; at her right side, a ribbon bow from which hangs a watch. Around her throat and her right wrist are strings of pearls, and she wears earrings tied with red ribbons. Her wavy brown hair falls about her neck and is ornamented with a ribbon. In her gloved left hand she holds her right glove. Her armorial bearings hang on the wall at the left.

Canvas: H. 49 inches; W. 39¾ inches.

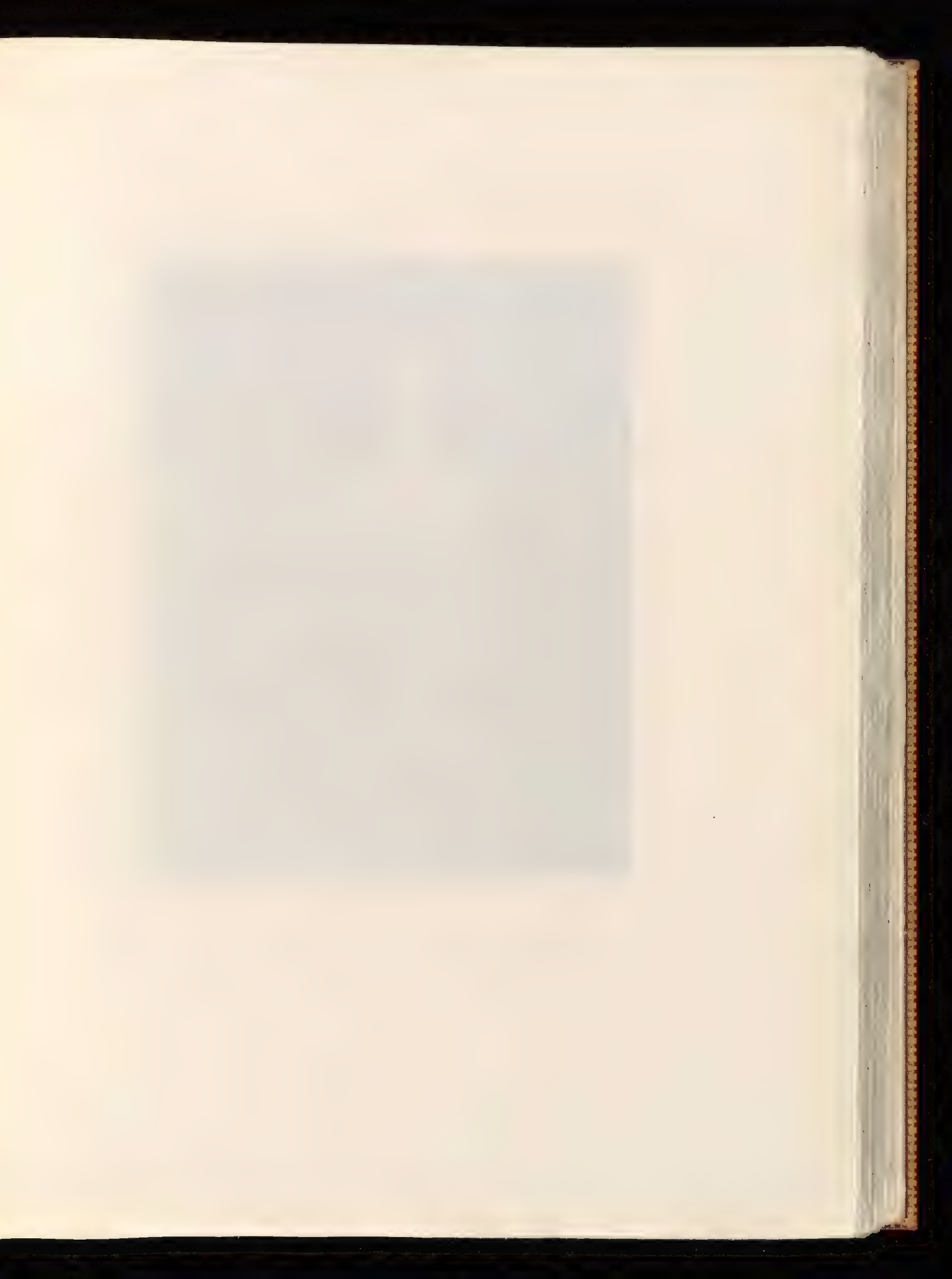
Isabella Coymans was born after 1616 and died in 1689.

The companion portrait of her first husband, Stephanus Geraerds, is in the Museum at Antwerp.

E. W. Moes, "Iconographia Batavia," No. 1785; Moes, "Frans Hals," No. 35; Hofstede de Groot, "Catalogue Raisonné," No. 181.

Exhibited at the Royal Academy, London, 1877, No. 38.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 38.











FRANS HALS



Portrait of a Gentleman

## FRANS HALS

1584-1666

### Portrait of a Gentleman

Three-quarter length, slightly turned to the right. He wears a small black mustache and curly gray hair; black costume and black mantle, which he holds with his right hand; and high, broad-brimmed black hat. He holds a gray glove in the left hand. The right arm hangs loosely, while the left is pressed against the side.

Canvas: H. 45 inches; W. 33¼ inches.

Painted about 1650.

E. W. Moes, "Frans Hals," No. 162; Hofstede de Groot, "Catalogue Raisonné," No. 294.

Exhibited at the Royal Academy, London, 1894 (No. 87) and 1910.

Bequeathed by Lord Frederic Campbell to one of the ancestors of Earl Amherst.

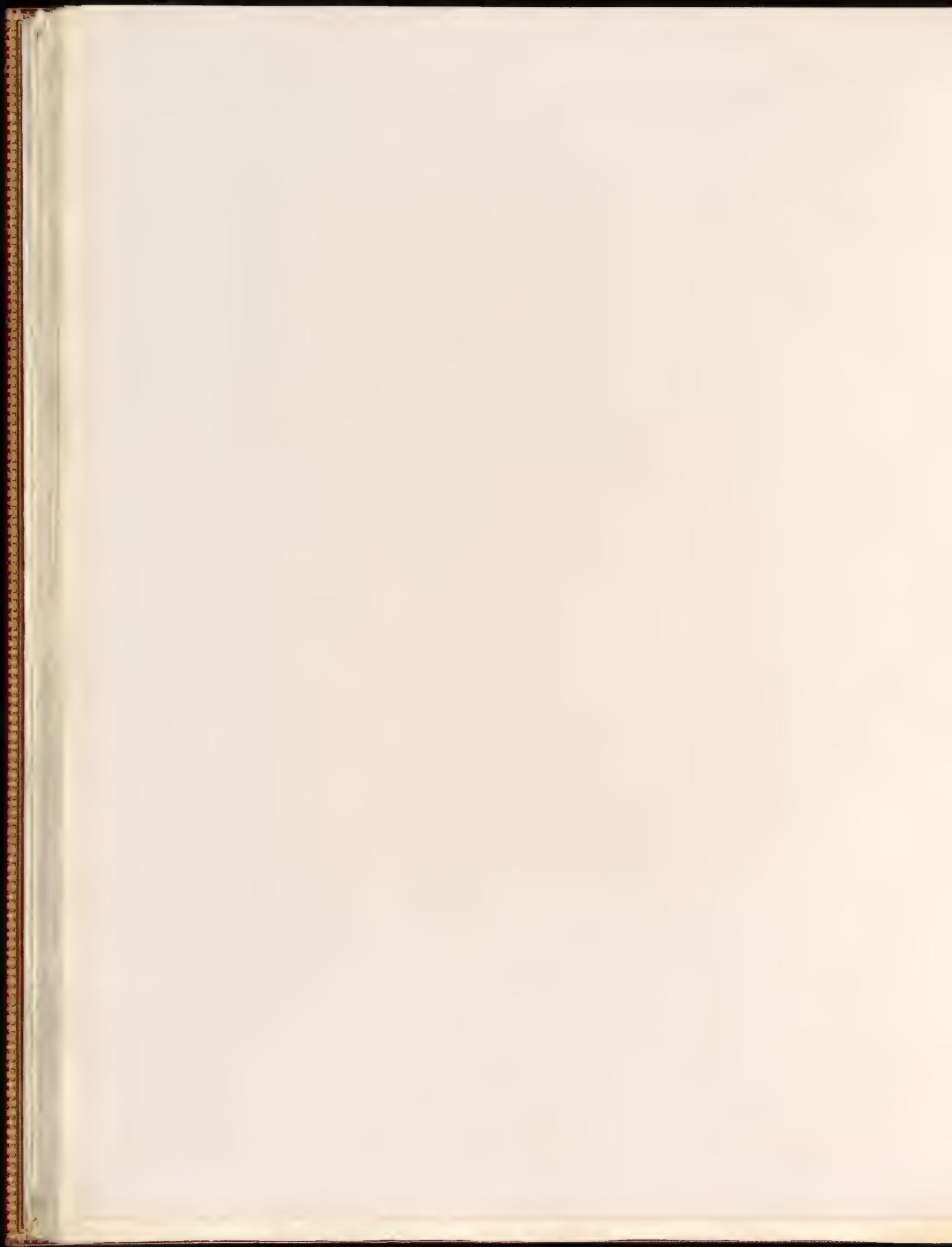
Collection of Earl Amherst, Montreal, Seven Oaks, England.











FRANS HALS



The Painter Frans Post



## FRANS HALS

1584-1666

### The Painter Frans Post

Half-length figure. He is sitting slightly turned to the right, with the right arm over the back of the chair. His long curls fall on his shoulders. He wears a high black hat, black costume, flat white collar, and small mustache and chin beard. Brownish-gray background.

Panel: H. 11 inches; W. 9 inches.

Frans Post was born at Leyden about 1615. He was a painter of Brazilian landscapes. He travelled with Count Johan Maurits of Nassau to Brazil in 1637, and returned in 1644. After this he worked in Haarlem, where he died in 1680. The picture shows the painter at the age of about forty, and must have been painted about the middle of the fifties, which is also indicated by the style.

W. Bode, "Frans Hals" in "Studien zur Geschichte der holländischen Malerei," 1883, No. 144; E. W. Moes, "Frans Hals," 1909, No. 64; Hofstede de Groot, "Catalogue Raisonné," No. 215.

The portrait has been engraved by a pupil of Frans Hals—J. Snyderhoef.

Winter Exhibition, London, 1873.

Winter Exhibition, London, 1882, No. 123.

Exhibition of portraits in The Hague, 1903, No. 39. Reproduced in the publication of this exhibition by Hofstede de Groot.

Rembrandt Exhibition at Fr. Müller's, Amsterdam, 1906, No. 57.

Sale, J. v. d. Marck, Amsterdam, 1773.

Sale, Amsterdam, 1830, No. 142.

Sale, J. Smies, J. H. Knoop, *et al.*, Amsterdam, 1834, No. 45.

Sale, A. Levy, London, 1876.

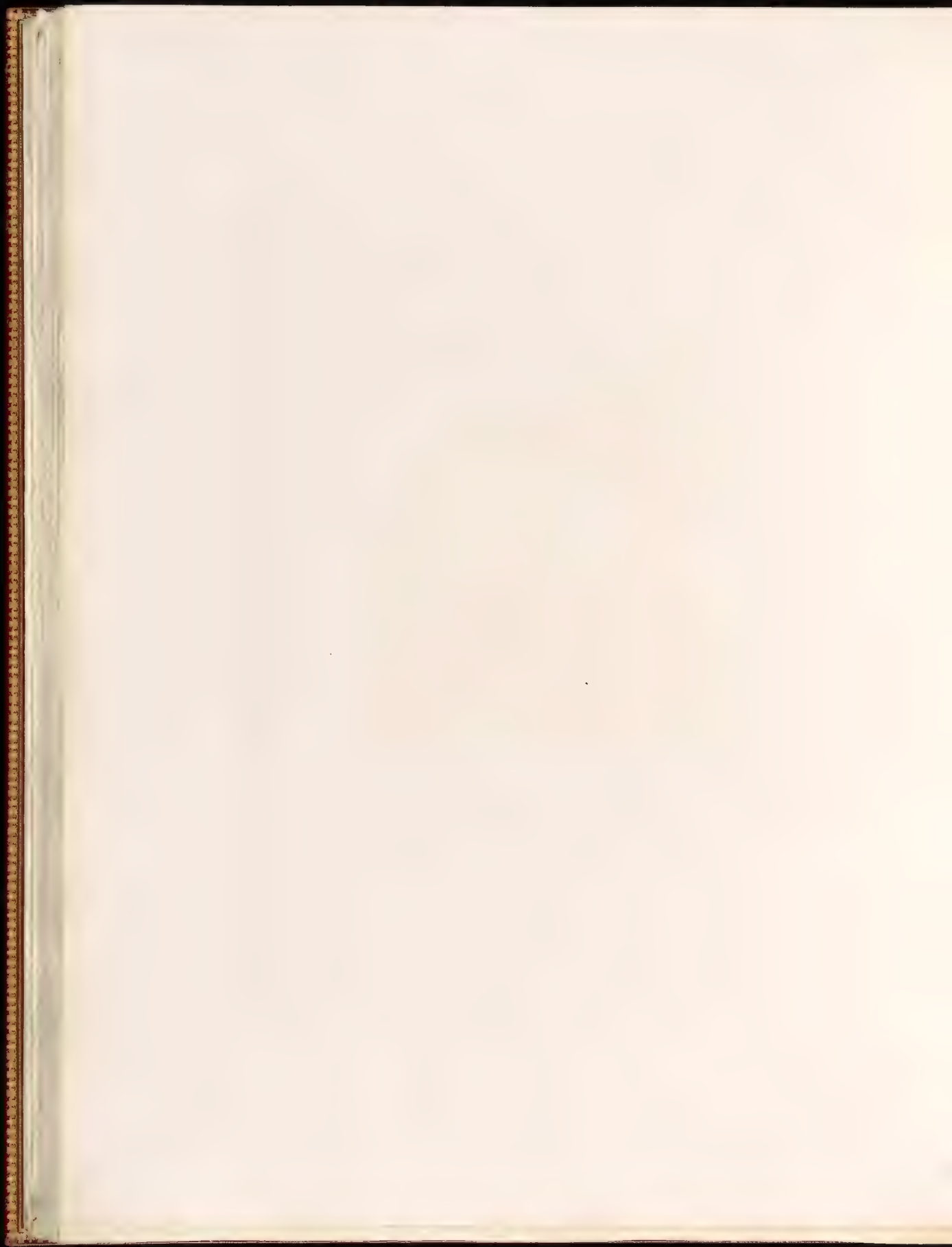
Collection of J. Walter, Bearwood.

Collection of Jhr. H. Teixeira de Mattos, Vogelenzang (Holland).











JAN VAN DER HEYDEN  
AND  
ADRIAEN VAN DE VELDE



The Church at Marsen

## JAN VAN DER HEYDEN *and*

1637-1712

VAN DER HEYDEN: Born at Gorkum, 1637; died at Amsterdam in 1712. Travelled in Germany, Belgium, and England. He was an engineer and introduced street lamps. Painter of landscapes with architecture, and of still-life.

## ADRIAEN VAN DE VELDE

1635(36)-1672

VAN DE VELDE: Born at Amsterdam, 1635-36; died there in 1672. Pupil of his father, Willem van de Velde the elder, and Jan Wynants. Worked at Amsterdam. Painter and etcher of landscapes and animals; he also frequently painted figures in landscapes by Hobbema, Wynants, Philip Koninck, Jan Hackaert, and others.

### The Church at Marsen

To the left of a village street, a brick house; behind it, on the same side, a church, the limestone tower of which is in Romanesque style, while the nave, built of brick, has Gothic windows and contreforts. Around the church, a wooden fence; and to the right, a stone gateway. In front of the house, three pigs; and in the foreground, several dogs. On the road a man is speaking with a woman in a blue dress, who is accompanied by a child. Some people are entering the church. Trees in the distance on the left. Blue sky with clouds rising from the left.

Canvas: H. 14 $\frac{1}{4}$  inches; W. 16 $\frac{1}{2}$  inches.

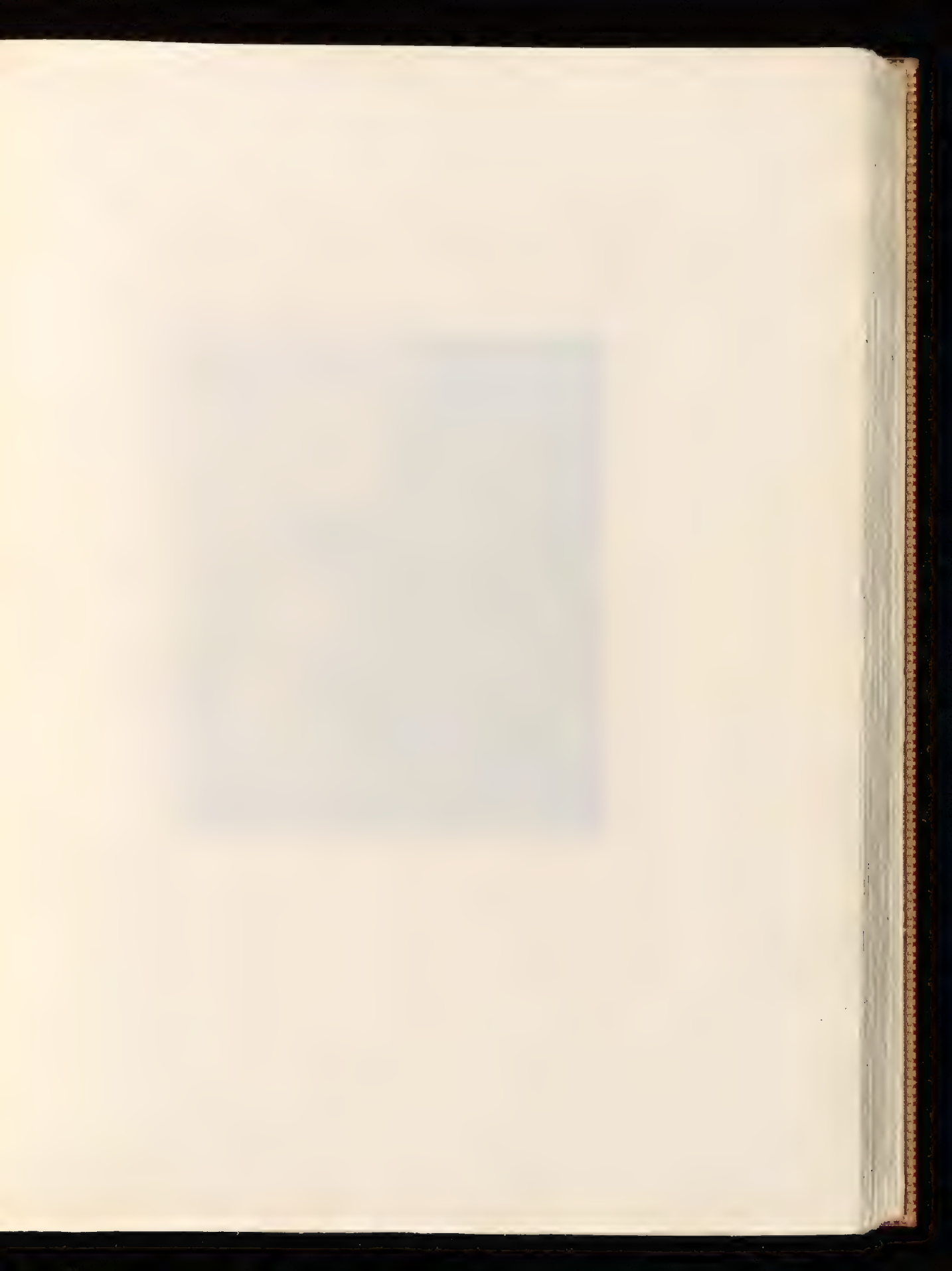
The picture is mentioned in the inventory of J. v. d. Heyden.

The figures and animals are by the hand of A. v. de Velde.

Smith, "Catalogue Raisonné," No. 101; Waagen, II, p. 123.

Collection of Philip Henry Hope, 1834 (Smith).

Collection of Lord Francis Pelham Clinton-Hope, Deepdene.











MEINDERT HOBBERMA



The Travellers

## MEINDERT HOBBERMA

1638-1709

Born at Amsterdam, 1638; died there in 1709. Educated under the influence of Jacob van Ruisdael. Worked at Amsterdam (seldom after 1668). Painter of wooded landscapes.

### The Travellers

A road winds from the foreground in the centre around a hillock and is lost in the middle distance. To the left, a water-mill with a roof made partly of tiles and partly of straw, to which a wooden bridge is leading. A large oak tree is in the foreground before the mill. On the right side, and in the middle distance, trees, behind which a church spire is standing out. Down the road, in the centre, approach two horsemen—one, dressed in yellow, on a white horse; the other, in red costume, on a brown horse. In front of them, two dogs. A peasant is seated in the foreground to the right. Gray clouded sky.

Signed to the right: "M. Hobbema, 1660" (the last figure is uncertain).

Canvas: 39  $\frac{7}{8}$  x 57 inches.

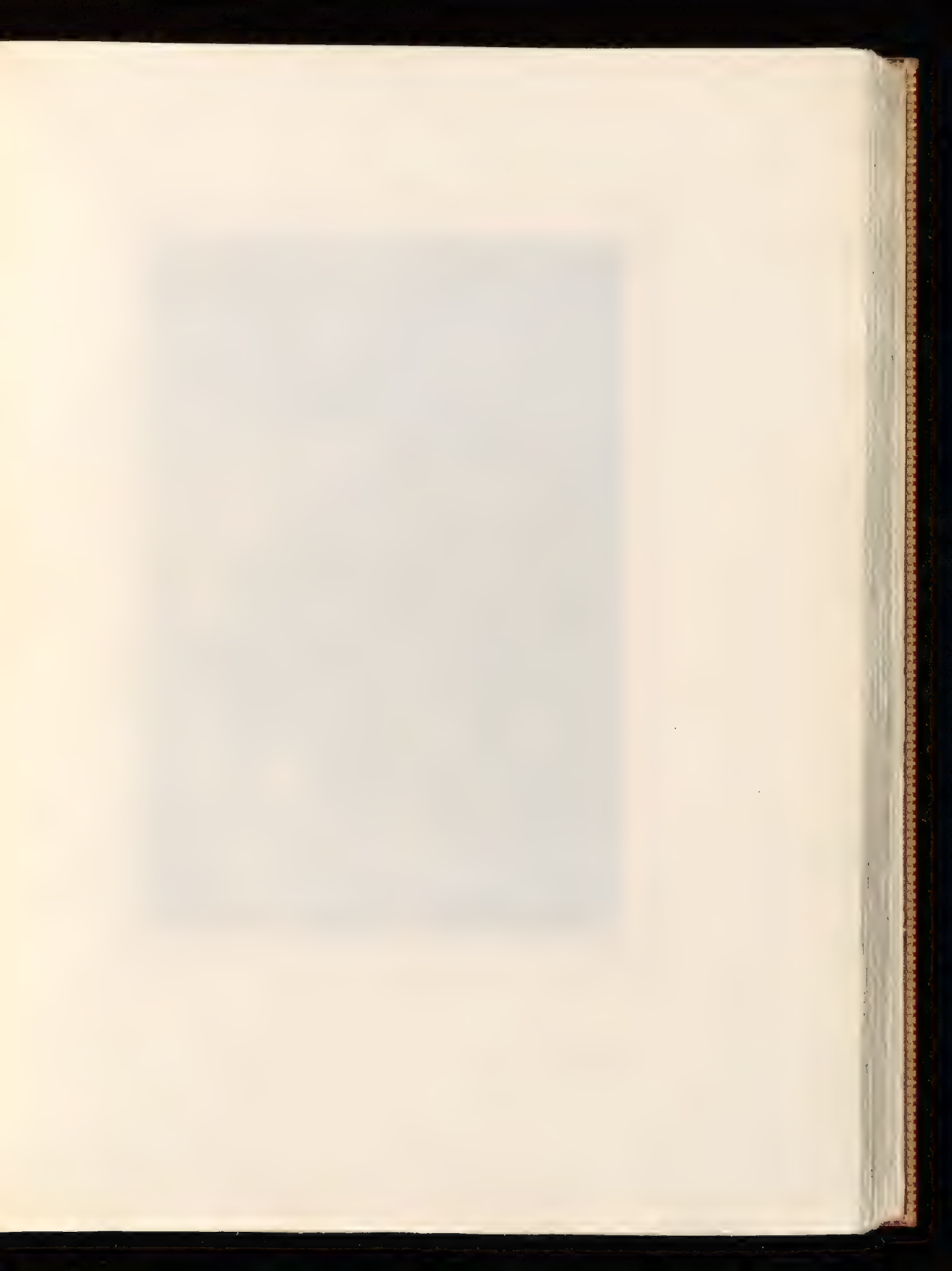
Hofstede de Groot, "Catalogue Raisonné," No. 94.

Exhibited at the Burlington Fine Arts Club in London, 1871.

Winter Exhibition in London, 1894, No. 60.

Sale, Amsterdam, July 5, 1833.

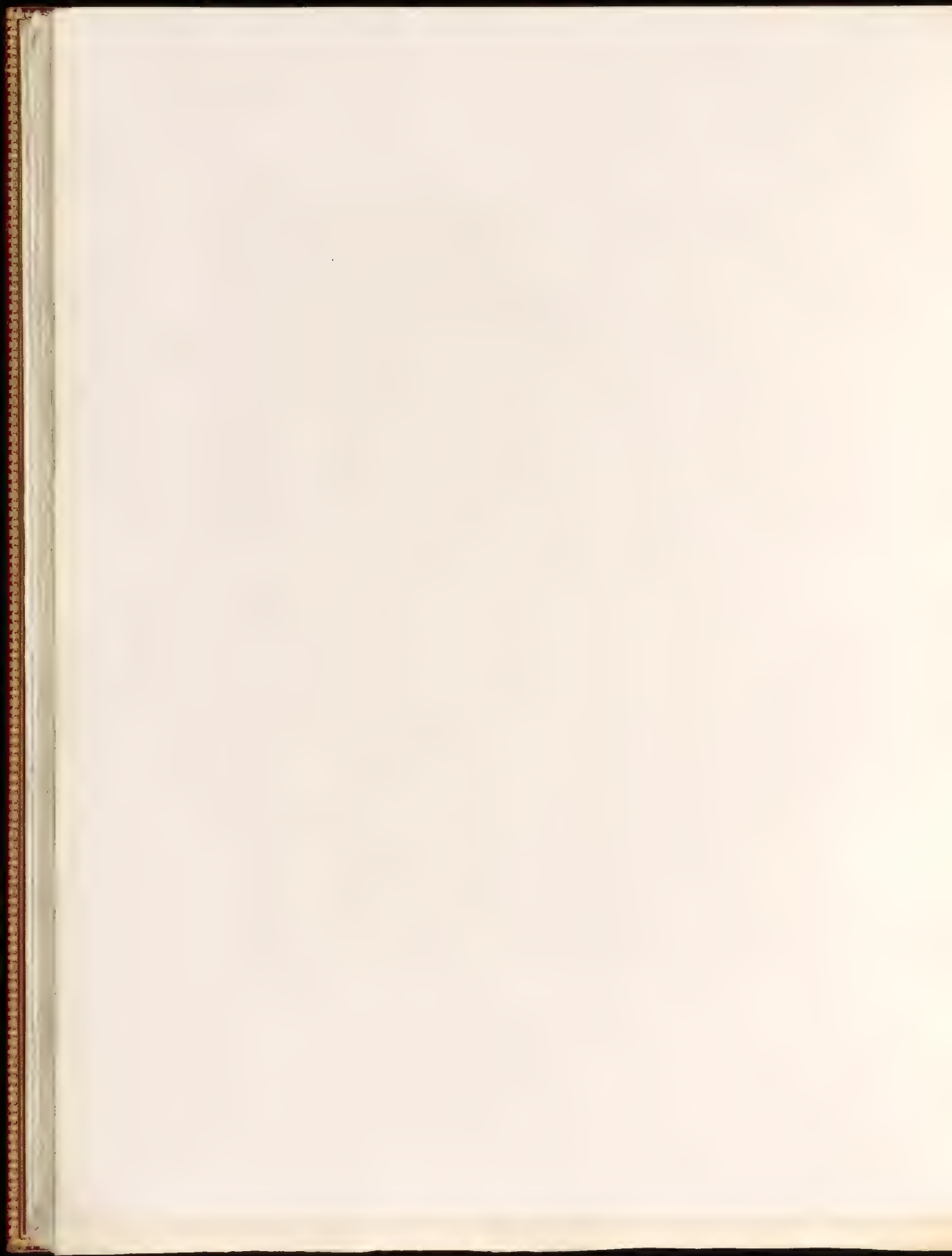
Sale, Earl of Dudley, London, 1892.











MEINDERT HOBBERMA



Hut among Trees

## MEINDERT HOBBEEMA

1638-1709

### Hut among Trees

A winding road leads from the background to the centre of the foreground. To the right, a hut with ruined straw roof in the shadow of trees. In the foreground, through the whole width of the canvas, are oak trees. In the left foreground, a tall tree. In the middle distance, a sunny square among the trees and a house in sunlight. In the foreground a woman, in red costume and dark blue coat, advances with a boy holding her hand. A dog is before them. Farther back, horsemen within the shadow of the trees. Gray clouded sky.

Signed in the left foreground: "M. Hobbema."

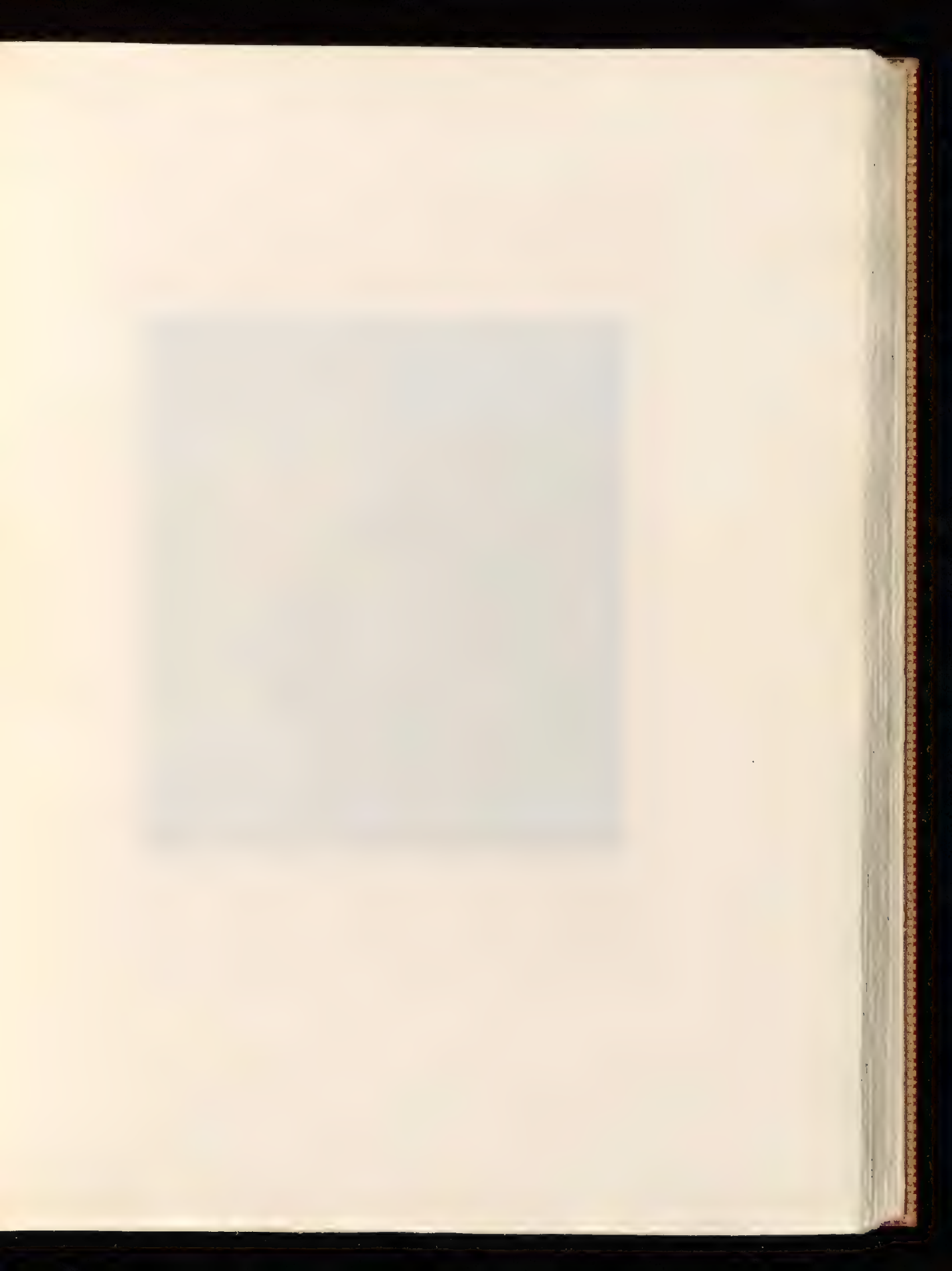
Canvas: H. 38 inches; W. 42½ inches.

Smith, "Catalogue Raisonné," Suppl., No. 28. Hofstede de Groot, "Catalogue Raisonné," No. 181.

Exhibited in the Royal Academy, 1890, No. 85.

Sale, H. Hamersley, London, 1841.

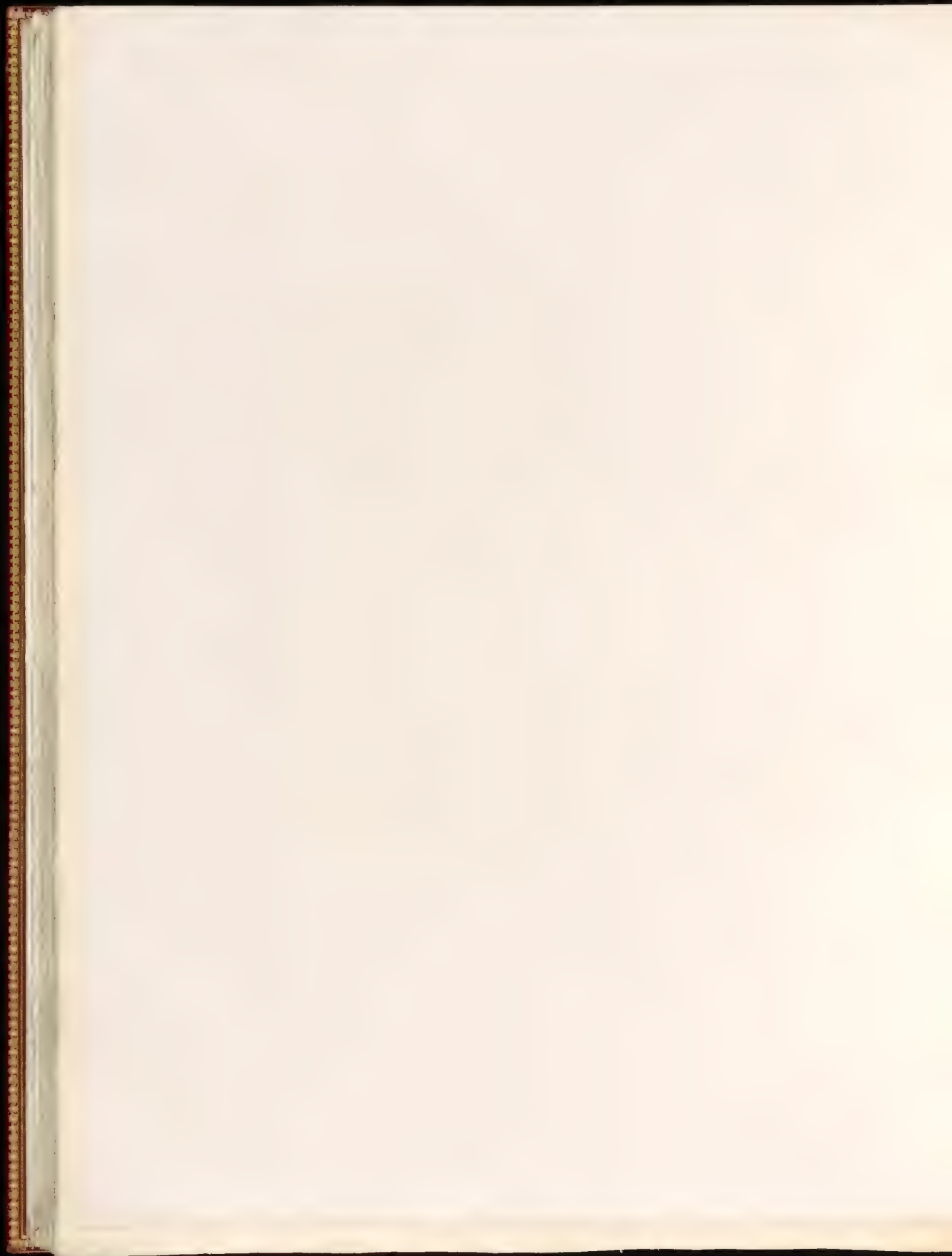
Collection of Lord Ashburton, The Grange; sold, 1907.











MEINDERT HOBBERMA



Village near a Pool

## MEINDERT HOBBEEMA

1638-1709

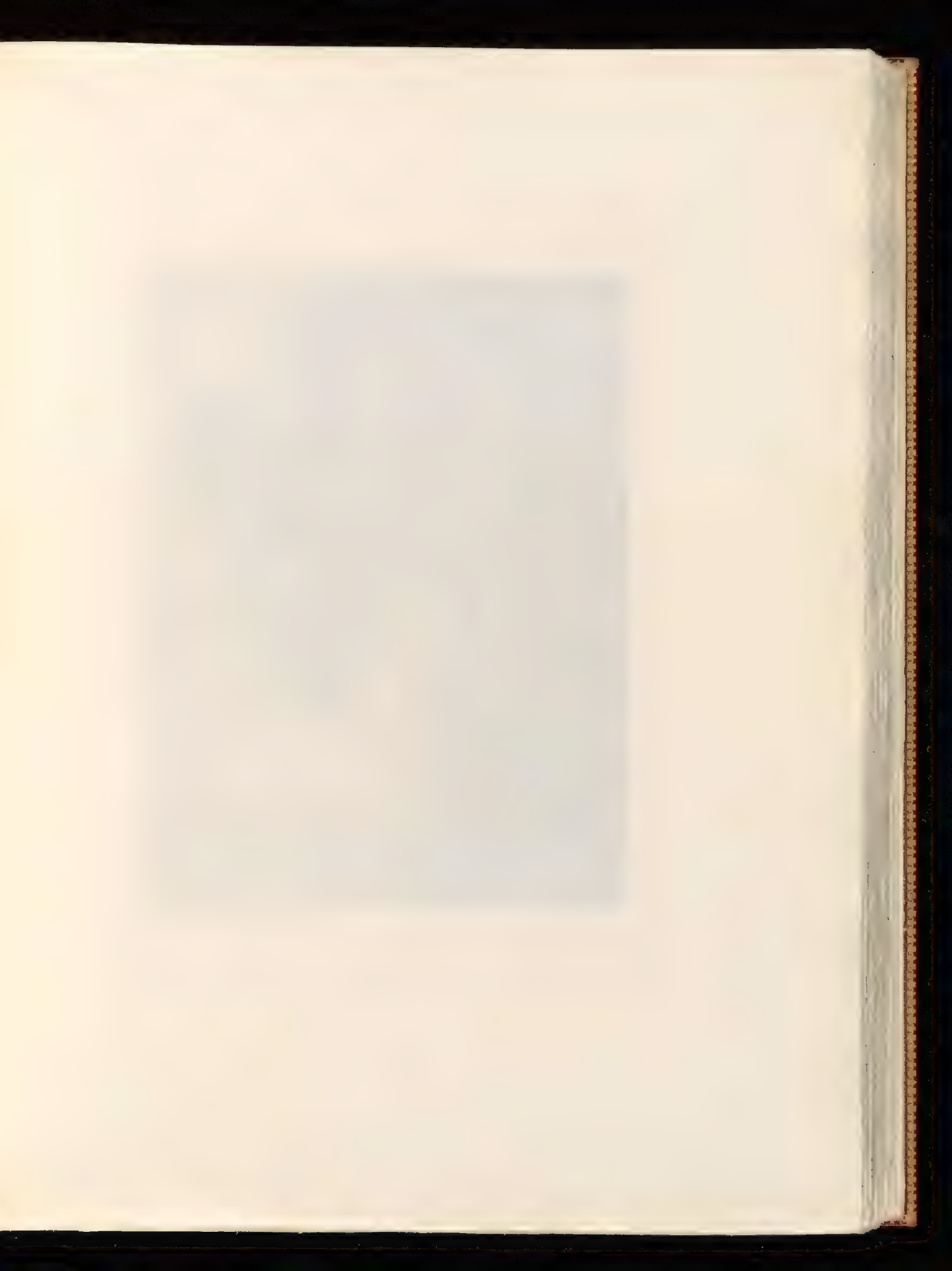
### Village near a Pool

In the middle distance a village, with a church, extends around a square which is lighted by the sun. Trees are standing between the houses, which are partly thatched with straw and with red tiles. In front, a pool, and near it, in the foreground, a group of high trees. In the right foreground, a shadowed road upon which a huntsman, in yellow costume, mounted on a white horse and accompanied by four dogs, is riding. A boy, holding a falcon ring, gives him a falcon. To the right, in the shadow, a peasant hut with red roof. To the left of the pool a fisherman, with reddish-brown coat, is angling. In the left distance, a view through trees; and on a road, a peasant with a cow. Rich composition in a warm golden tone.

Canvas: H. 32 inches; W. 42 inches.

Hofstede de Groot, "Catalogue Raisonné," No. 47.

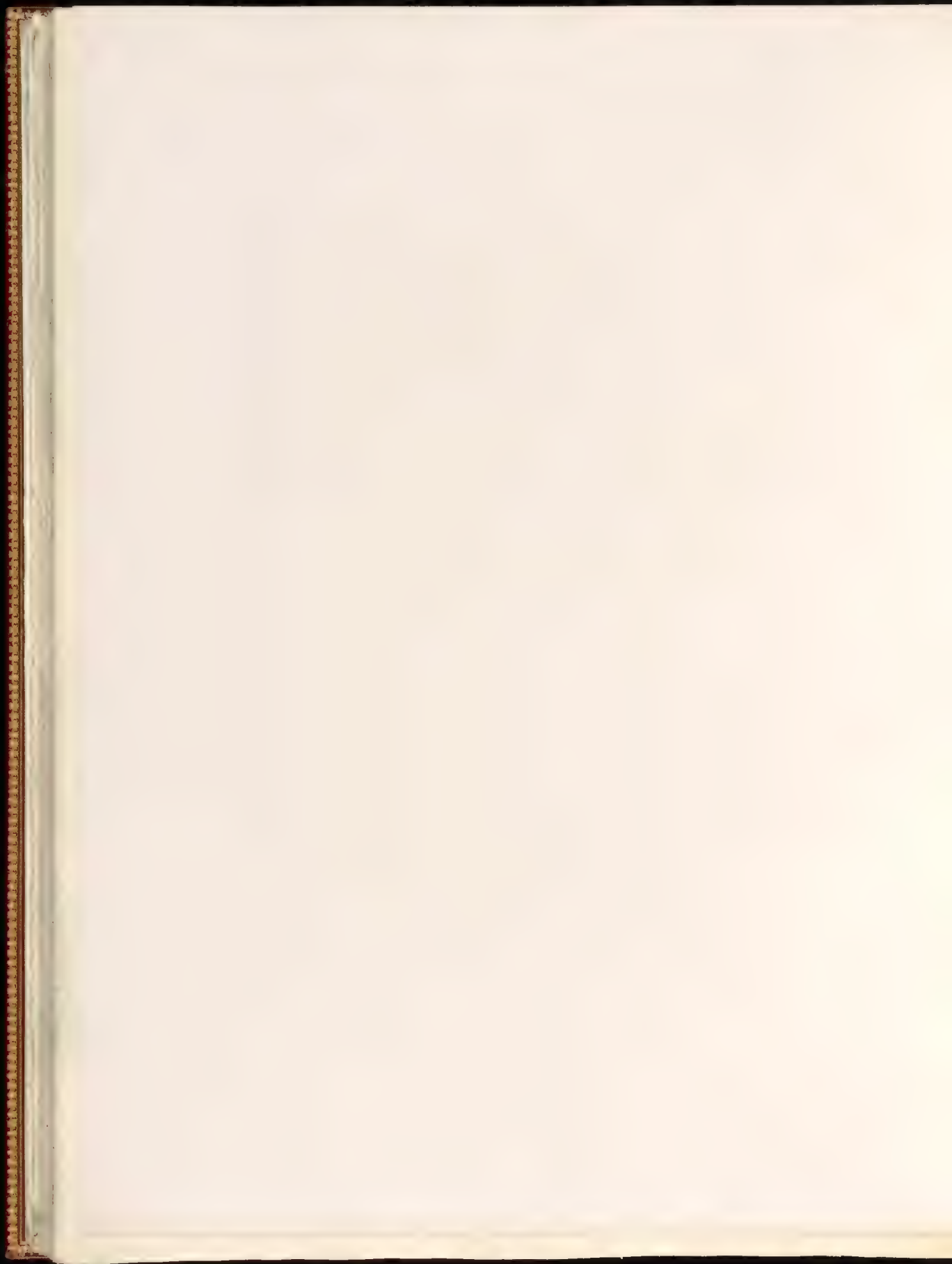
Collection of Count Santar in Lisbon; brought by him from England about 1850.











PIETER DE HOOCH



Woman and Child in a Courtyard

## PIETER DE HOOCH

1629-c. 1667

Born at Rotterdam, 1629; died at Amsterdam soon after 1667. Said to be a pupil of Nicolaes Berchem. His early works show the influence of the soldier painters of the Frans Hals school and of the pupils of Rembrandt, especially Karel Fabritius. He first worked mostly at Delft, later at Amsterdam (from about 1665). Genre and portrait painter.

### Woman and Child in a Courtyard

A servant-girl wearing a light-brown jacket and a white apron over a red skirt is crossing a courtyard with a little girl at her side. She carries a flat basket in her right hand, a jug in her left, and looks at the child, who is holding a bird-cage. Both are going toward a pump built against the wall in the left foreground. In the middle distance the town wall is seen, above which are tree-tops. On the right a lady, and two gentlemen wearing slouch hats, are seated in an arbor, drinking wine.

Signed in the lower left-hand: "P. de Hooch."

Canvas: H. 29 inches; W. 26 inches.

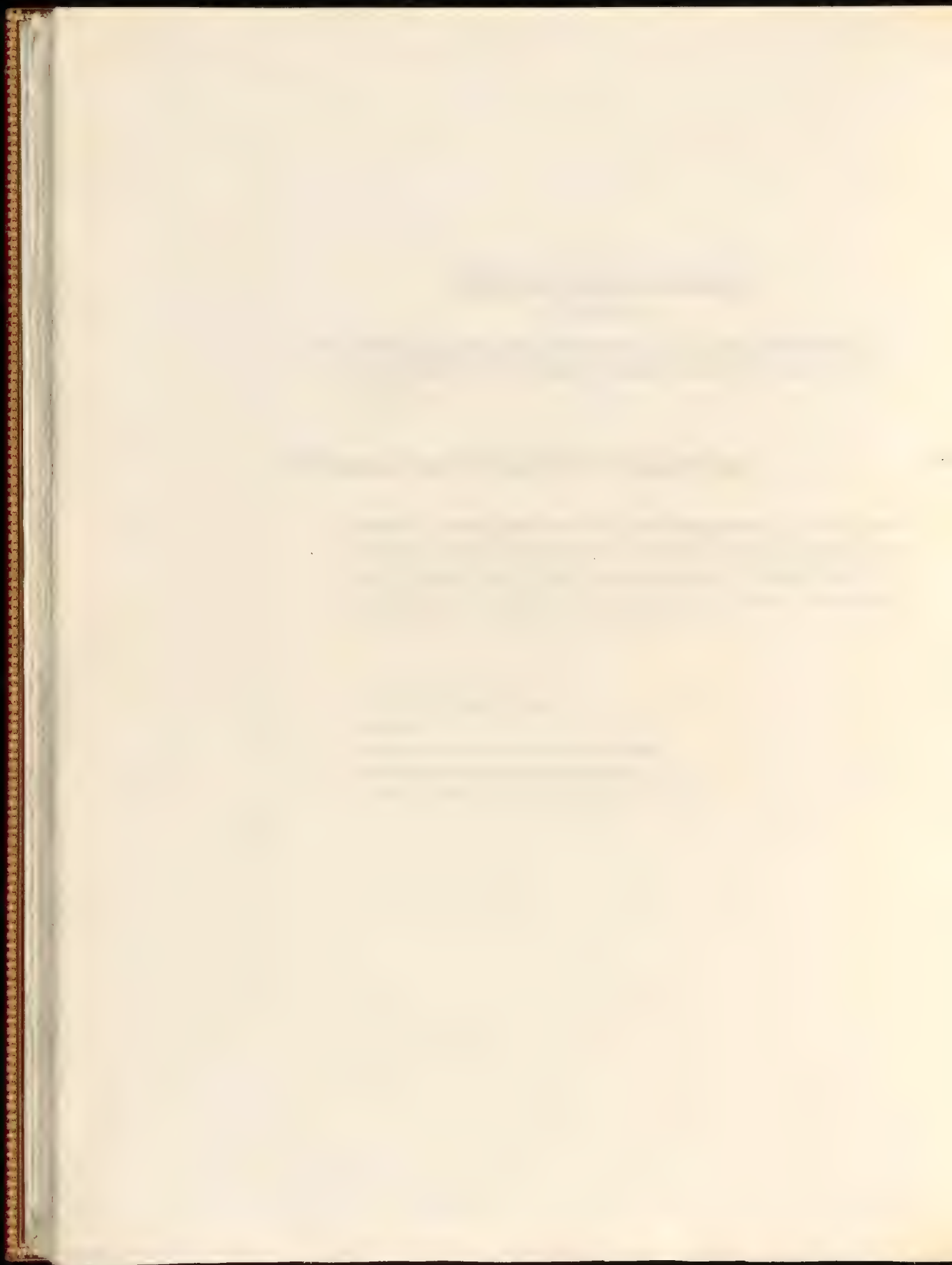
About 1600.

The scene is laid in a courtyard near the city wall at Delft.

Hofstede de Groot, "Catalogue Raisonné," No. 294.

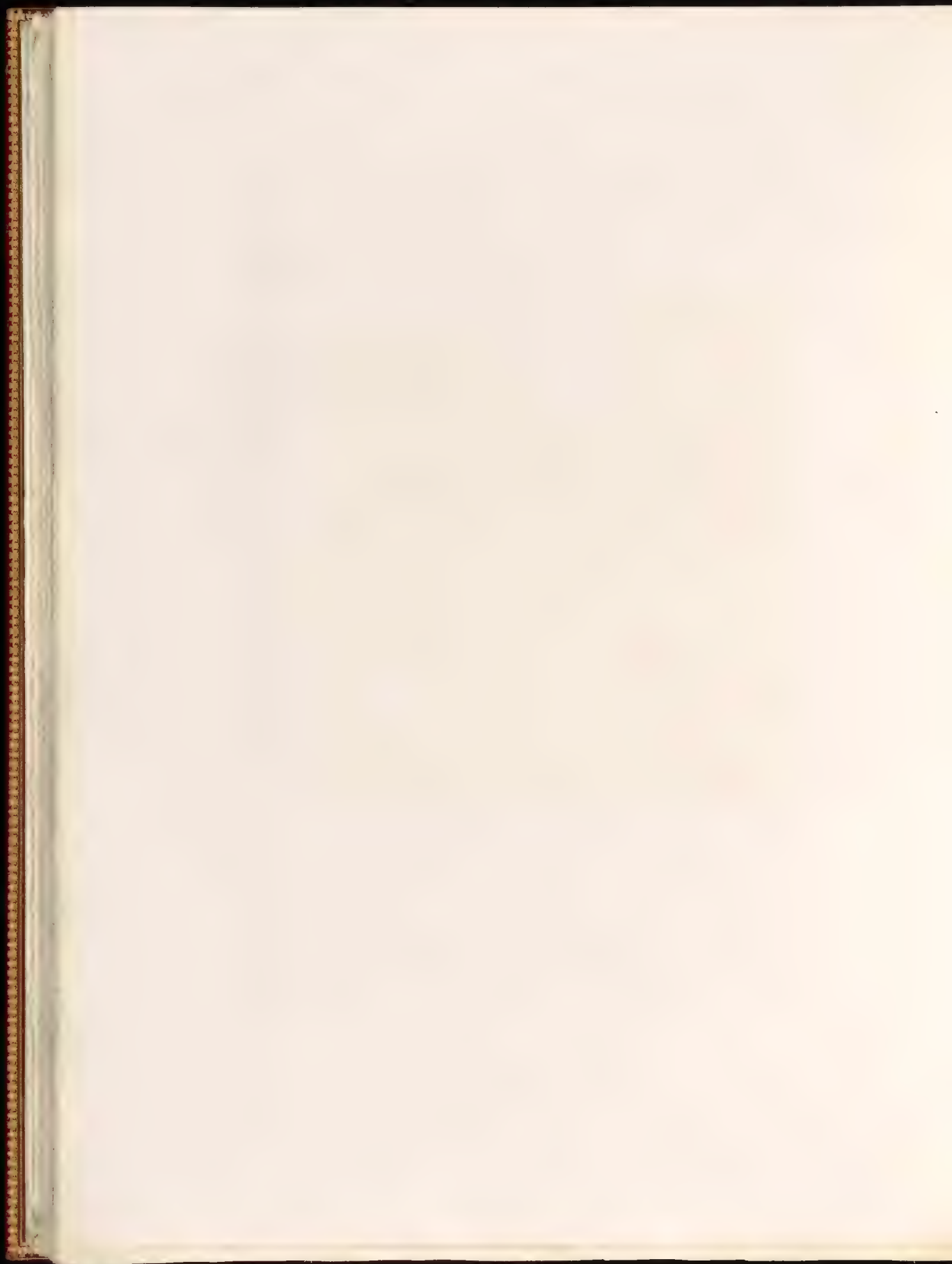
Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 54.











PIETER DE HOOCH



The Bedroom

## PIETER DE HOOCH

1629-1667

### The Bedroom

A young woman in a red bodice, with a white kerchief over her head, stands on the right as she takes some clothes from a wooden box-bed and throws them over a chair. She stands in profile and smiles at a little girl in the open doorway on the left, who holds an apple in her hand. The child's figure is illumined by light from a high window on the left and from a door in the background. This door leads from a little anteroom into the open air, where walls and garden hedges are visible. In the left foreground, a table with a jug. On each side of the door, a chair.

Canvas: H. 20 inches; W. 23 $\frac{3}{4}$  inches.

About 1660.

A nearly identical picture hangs in the Museum at Karlsruhe. Both pictures are originals.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 55.

Waagen, Vol. II, No. 71; Hofstede de Groot, "Catalogue Raisonné," No. 78.

Sale, S. T. Stinstra, Amsterdam, 1822.

Sale, Lord Radstock, London, 1826.

Collection of Lord Stafford, London.

Collection of C. Scarisbrick, London, 1861.

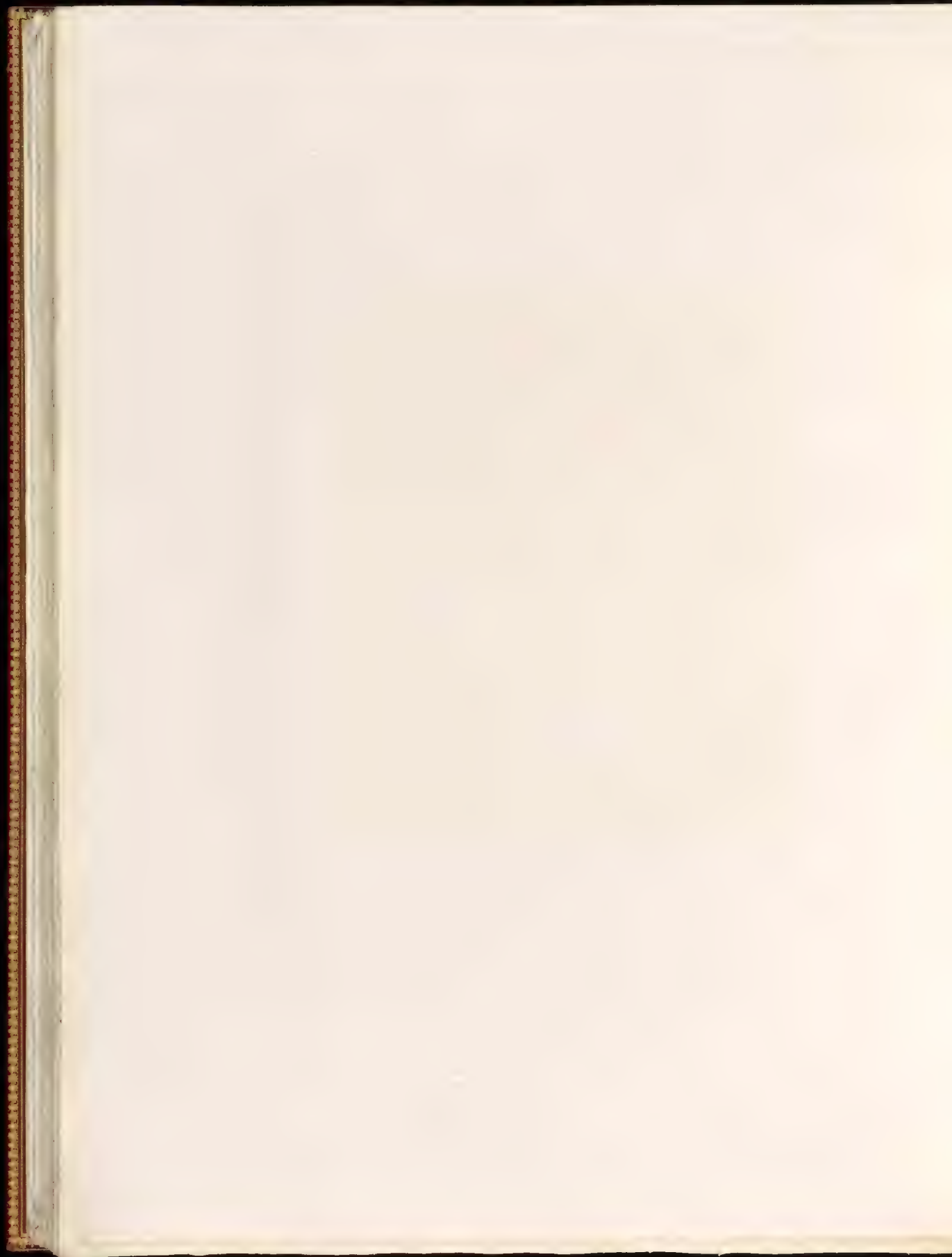
Sale, Adrian Hope, London, 1894.











KAREL DU JARDIN



Landscape with Cattle and Horses

## KAREL DU JARDIN

1622-1678

Born at Amsterdam in 1622; died at Venice in 1678. Pupil of Nicolaes Berchem, and influenced by Paul Potter. He travelled in Italy and worked mostly in The Hague and in Amsterdam (from 1659). After 1675 he went back to Italy, where he lived until his death. Painter of religious subjects, cattle pictures, portraits, and engraver.

### Landscape with Cattle and Horses

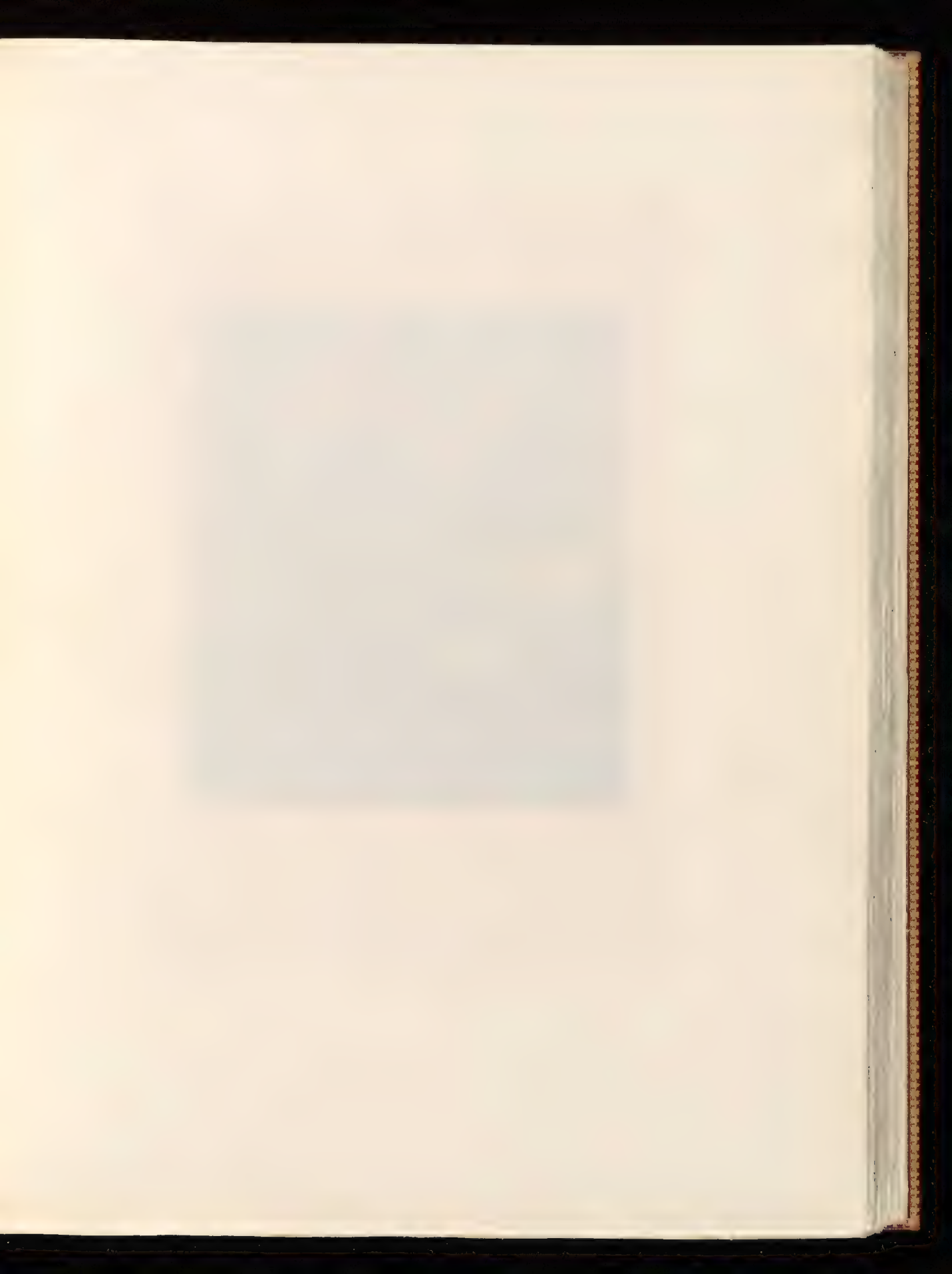
A bare hilltop, on the left of which, in the foreground, stands a gray horse. On the right a white cow, with black-spotted face, is browsing. In front of, and between, the two, a reddish-brown cow is lying down. Heavy rain clouds are rising from the left in the blue sky, giving a cool light to the landscape.

Panel: H. 16¼ inches; W. 14 inches.

Smith, "Catalogue Raisonné," No. 119; Waagen, II, p. 121.

Collection of Philip Henry Hope, 1834 (Smith).

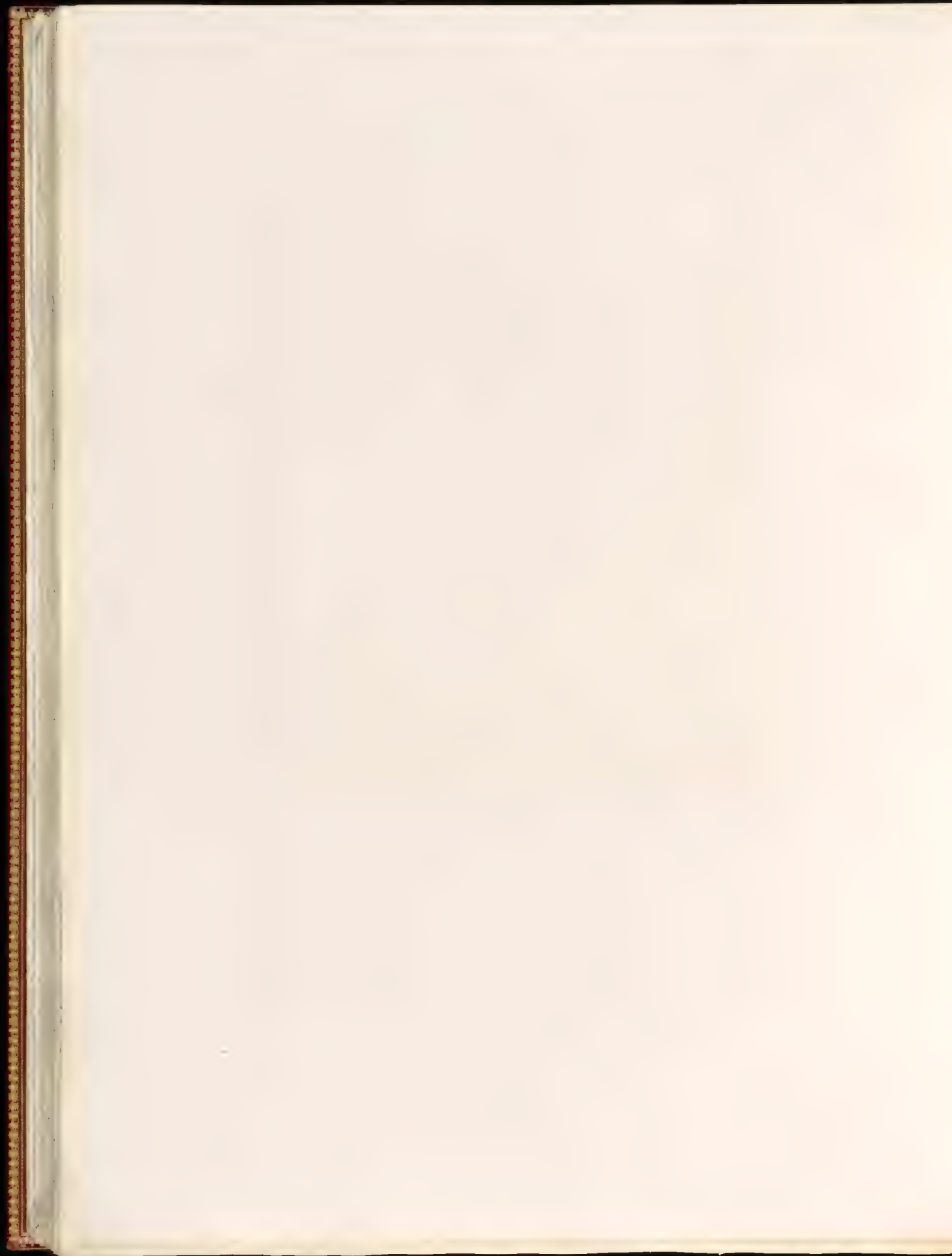
Collection of Lord Francis Pelham Clinton-Hope, Deepdene; sold in 1898.











WILLEM KALF



Still-life with Chinese Dish

## WILLEM KALF

1621(22)-c. 1693

Born in Amsterdam in 1621 or 1622; died about 1693. Pupil of Hendrick Pot. At times under the influence of Rembrandt. Painter of interiors on a small scale and of still-life.

### Still-life with Chinese Dish

On the edge of a stone table, over which is draped a purple-brown velvet cover, rests a blue and white Chinese dish, in the style of the Wan-li period, in which are two peaches; in front of the dish is a lemon. On the edge of the table, a slice of an orange. To the left of the dish, a green *rômer* of Dutch make and a tall glass, both half filled with wine. Farther to the right, a Venetian glass. In the dark background, a niche. Warm light.

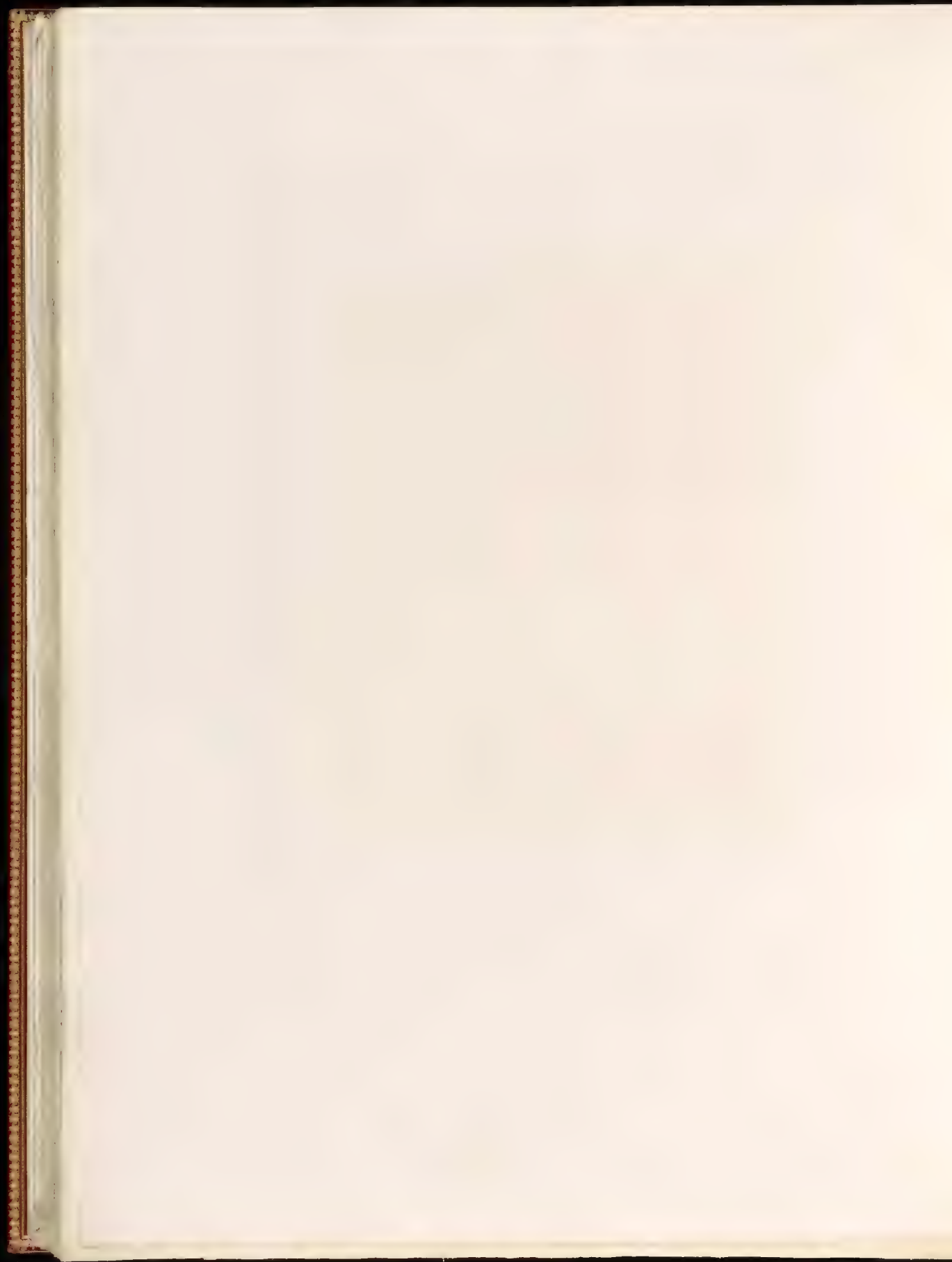
Canvas: H. 30 $\frac{3}{4}$  inches; W. 25 $\frac{1}{4}$  inches.











NICOLAES MAES



The Marketwoman

## NICOLAES MAES

1632-1693

Born at Dordrecht, 1632; died at Amsterdam, 1693. Pupil of Rembrandt about 1648-52; later, while at Antwerp, he came under the influence of the Flemish and French portrait painters. Worked at Dordrecht and Amsterdam. Genre and portrait painter.

### The Marketwoman

To the left, before the door of a house, stands a marketwoman in red jacket and dress with white sleeves and apron. She has sold asparagus to a lady in a dark blue jacket trimmed with fur, who leans over the lower part of the door and pays her with her right hand, while she holds the asparagus in the left. The marketwoman wears a straw hat with broad brim, and has a basket of vegetables on her left arm. Another basket with asparagus stands before her on the step of the house. Before the door sits a white and brown dog. The door is carved with small columns. To the right, a view of the Place at Nymwegen.

Canvas: H. 17 $\frac{3}{4}$  inches; W. 14 $\frac{1}{2}$  inches.

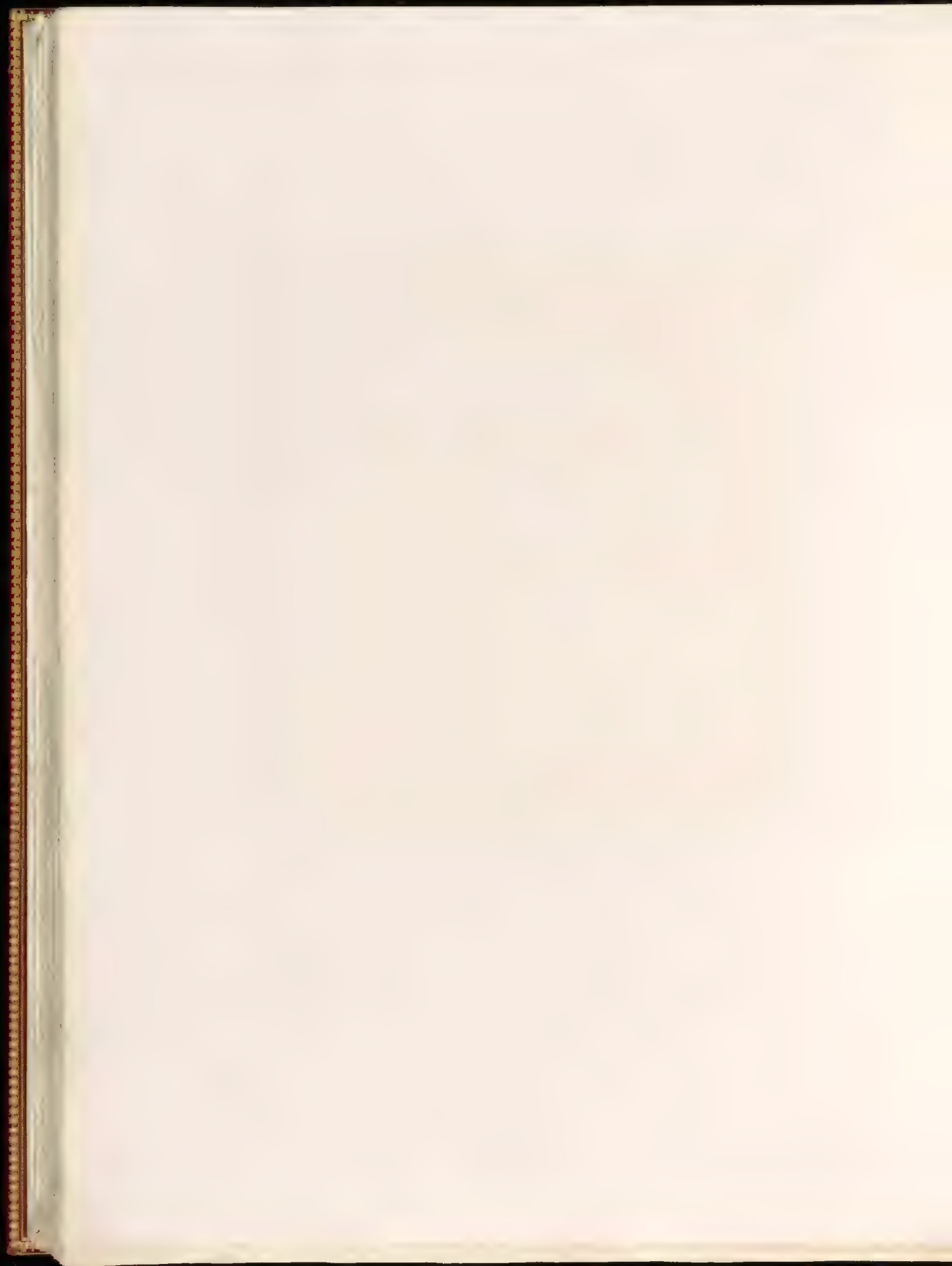
Painted about 1660, during the middle period of the master, while still under the influence of Rembrandt.











MICHEL JANSZ MIEREVELT



Portrait of Maria Breman, Wife of Zacharias  
van Hesebroek, Herr of Hofdyk

## MICHEL JANSZ MIEREVELT

1569-1641

Born at Delft, 1569; died there in 1641. Pupil of Willem Willemsz and Augustyn at Delft, then of A. van Montfoort in Utrecht. Worked in Delft for some time, and at The Hague as court painter to the Princess of Orange. Portrait painter.

### Portrait of Maria Breman, Wife of Zacharias van Hesebroek, Herr of Hofdyk

Three-quarter length, half turned to the left, the face turned to the spectator. She wears a black costume trimmed with fur. She is seated in an arm-chair upholstered in red, the right hand resting on the arm of the chair. Behind the lady, to the left, is a table with a red cover. On the black background, above and to the right, the coat of arms, divided into two parts: on the left, a black unicorn, rampant, on silver (Hofdyk); on the right, five golden stars on blue (Breman). Underneath: "Aet 60, 1625 M. Mierevelt."

Canvas: H. 44 $\frac{3}{4}$  inches; W. 35 inches.

On the back of the panel: "Vrouwe Maria Breman Huysvrouw van de Heer Zacharias van Hesebroek Heere van Hofdyk."

Ch. Sedelmeyer, Catalogue, 1897, No. 21.

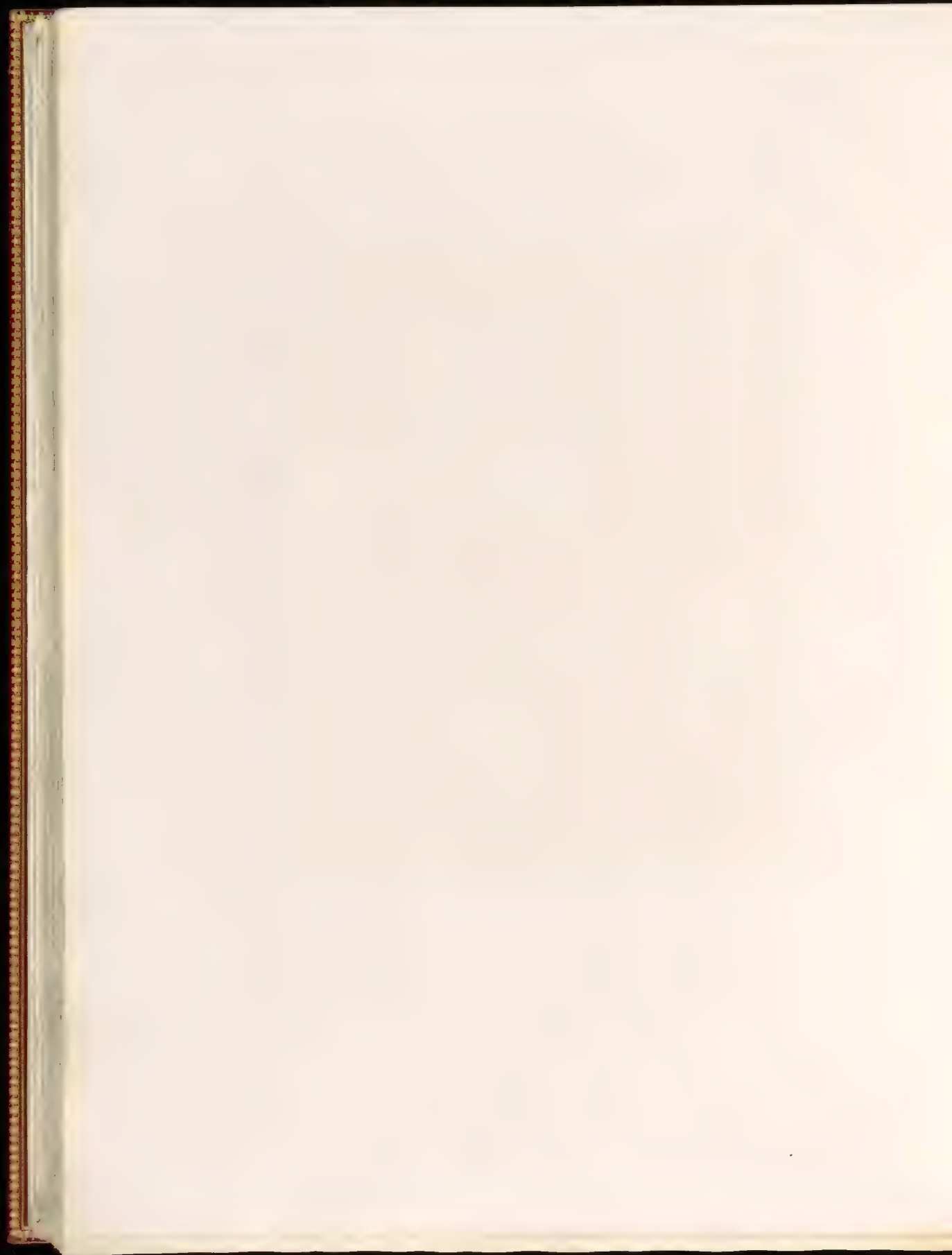
Exhibited at the Exposition of Portraits at Brussels, 1897.











ADRIAEN VAN OSTADE



The Cottage Dooryard

## ADRIAEN VAN OSTADE

1610-1685

Born at Haarlem, 1610; died there in 1685. Pupil of Frans Hals and influenced by Brouwer and later by Rembrandt. Worked at Haarlem. Painter and etcher of genre scenes.

### The Cottage Dooryard

On the right, a vine-covered cottage with an open casement; at its side, a chicken-coop and pigeon-house, which adjoin a wall surmounted by a picket fence extending to the left. Leaning against an open door in the wall stands a peasant looking at an old woman who sits at his left preparing vegetables; at his right, a woman and a child. In the foreground a girl in a blue bodice and a yellow skirt watches a boy playing with a dog. At the extreme right some red and white clothes are hung on a line, and lying on the chicken-coop, near them, are a bunch of carrots and a towel.

Signed at the left of the foreground: "A v Ostade 1673."

Canvas: H. 17 $\frac{3}{4}$  inches; W. 15 $\frac{5}{8}$  inches.

Exhibited at the Royal Academy, London, 1815; at Manchester, 1857.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 69.

Smith, "Catalogue Raisonné," No. 188; Waagen, Vol. II, p. 119; Burger (Manchester), No. 315.

Collection of Thomas Hope, London, 1829.

Collection of Lord Francis Pelham Clinton-Hope, Deepdene.



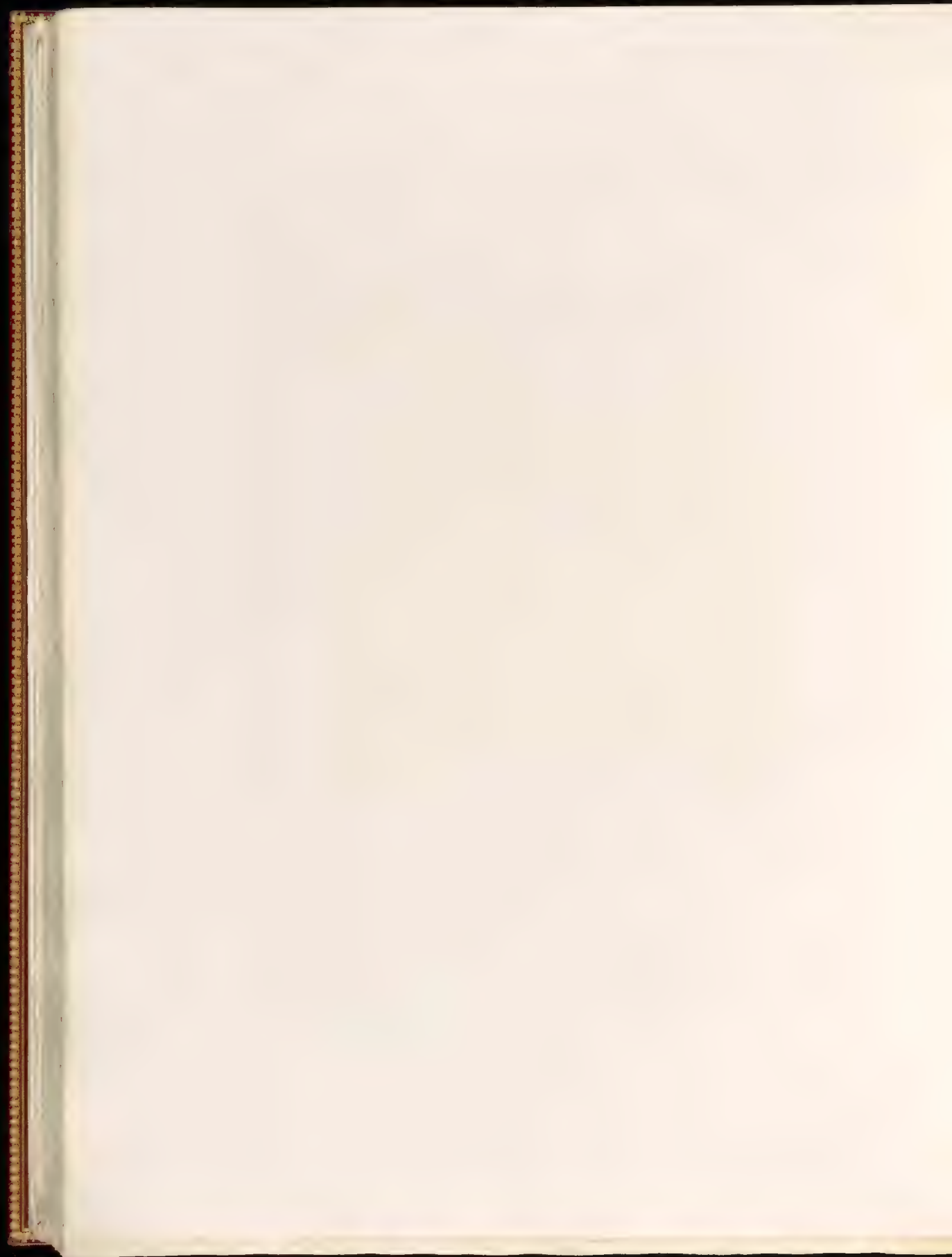
1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is one of the most important and most difficult in the history of science. The author discusses the various theories of the origin of life, and shows that the most plausible is the theory of spontaneous generation. This theory is based on the fact that life is a complex of many different parts, and that these parts are all derived from a common ancestor. The author shows that the theory of spontaneous generation is supported by the facts of the origin of life, and that it is the only theory that can explain the origin of life.

2. The second part of the paper is devoted to a discussion of the problem of the origin of the human race. It is shown that the human race is a complex of many different parts, and that these parts are all derived from a common ancestor. The author discusses the various theories of the origin of the human race, and shows that the most plausible is the theory of spontaneous generation. This theory is based on the fact that life is a complex of many different parts, and that these parts are all derived from a common ancestor. The author shows that the theory of spontaneous generation is supported by the facts of the origin of life, and that it is the only theory that can explain the origin of life.

3. The third part of the paper is devoted to a discussion of the problem of the origin of the human mind. It is shown that the human mind is a complex of many different parts, and that these parts are all derived from a common ancestor. The author discusses the various theories of the origin of the human mind, and shows that the most plausible is the theory of spontaneous generation. This theory is based on the fact that life is a complex of many different parts, and that these parts are all derived from a common ancestor. The author shows that the theory of spontaneous generation is supported by the facts of the origin of life, and that it is the only theory that can explain the origin of life.







ISACK VAN OSTADE



The Halt at the Inn

## ISACK VAN OSTADE

1621-1649

Born at Haarlem, 1621; died there in 1649. Pupil of his brother Adriaen. Worked at Haarlem.

### The Halt at the Inn

At the front of an inn on the right, with a church steeple in the background, several horse-men have halted; a gentleman, who has just dismounted from a gray horse with a blue velvet saddle-cloth, converses with another at his right, mounted on a dun-colored horse, while a peasant is putting fodder in a trough. At the right, a man sitting on a bench, eating soup; at the left, other figures, and poultry, before a small cottage. In the foreground, a woman and two children.

Signed on the right: "Isack van Ostade 1645."

Panel: H. 19 $\frac{1}{4}$  inches; W. 26 inches.

Smith, "Catalogue Raisonné," Suppl., No. 177; Hofstede de Groot, "Catalogue Raisonné"; Ch. Sedelmeyer, Catalogue, 1895, No. 28.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 70.

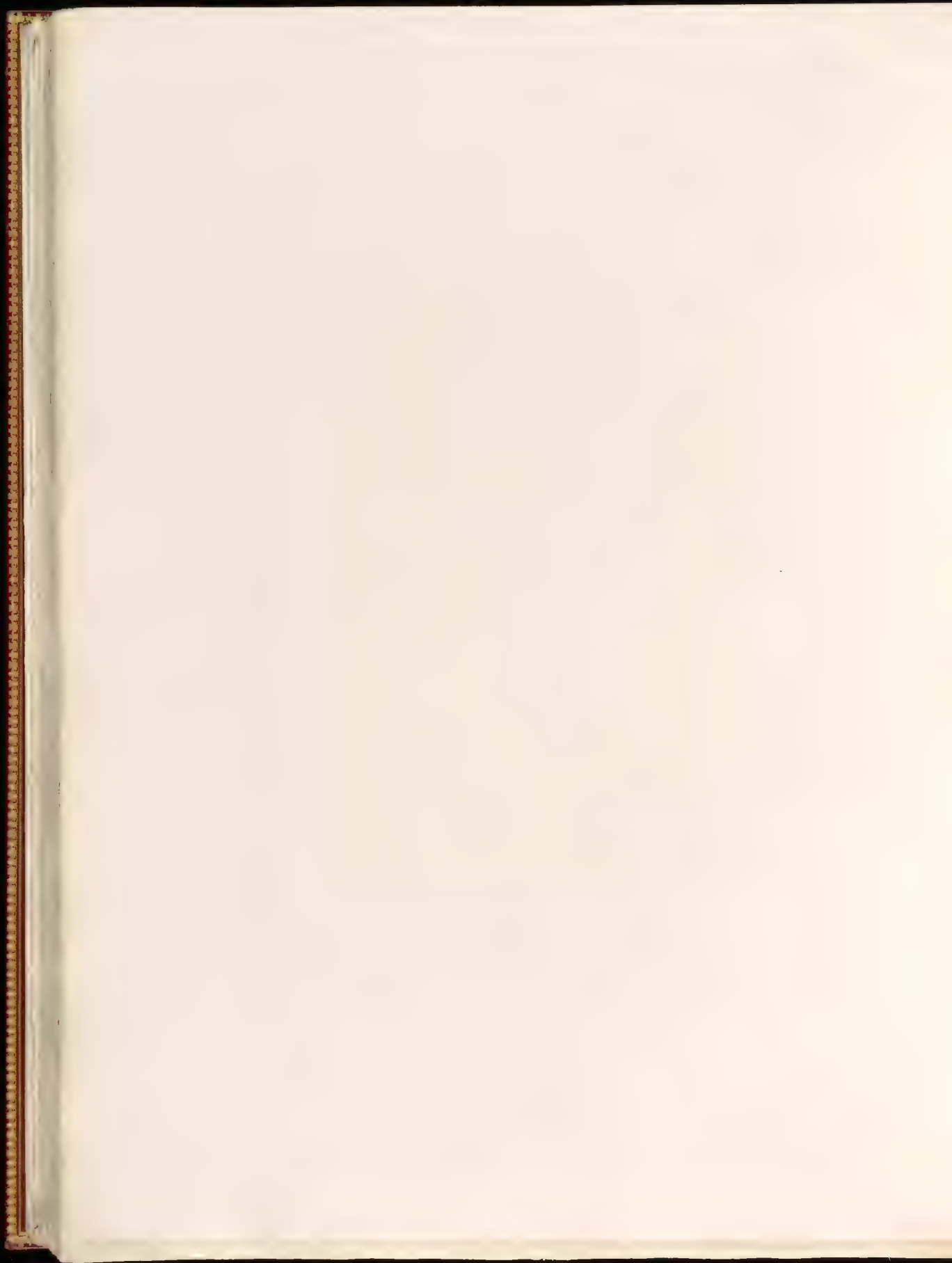
Collection of the Duchesse de Berri, 1837.











PAULUS POTTER



A Farrier's Shop

## PAULUS POTTER

1625-1654

Born at Enkhuizen, 1625; died at Amsterdam in 1654. Pupil of his father, Pieter Potter, and Jacob de Wet. Worked at Delft, The Hague, and from 1625 at Amsterdam. Painter and etcher of landscapes and animals.

### A Farrier's Shop

To the left is the smithy; through the open door an assistant is seen hammering a red-hot iron. Near the door a recalcitrant black horse is fastened into a brake, and the smith, an old man with a white beard, pulls out one of the teeth of the beast, who at this crisis hardly maintains his reputation as "the noblest conquest of man." The operator, spectacles on nose, is dressed in a red jacket, and his trousers are protected by a leather apron. An assistant in a white hat holds the horse's head, and a boy in a black felt hat, his hands in his pockets, looks on at the operation. Behind them is a dapple-gray horse, seen from behind. Near the threshold, a dog lies gnawing a bone, unresponsive to the advances of another, a short-haired yellow dog, which wants to play. To the right, a cock and a hen look for food on the ground. In the background and to the right stretches a plain where cattle are browsing; it is masked by a clump of trees. Large luminous clouds cover the blue sky in parts. A thin cloud of smoke mounts from the chimney of the smithy.

Signed on the frame of the door: "Paulus Potter f. 1648."

Panel: H. 19 inches; W. 18 inches.

Smith, "Catalogue Raisonné," No. 63; Westheene, "Paulus Potter," II, No. 22; Hofstede de Groot, "Catalogue Raisonné," No. 154.

Exhibited at the Royal Academy, London, 1908.

Sale, Gent, September 23, 1777, No. 49.

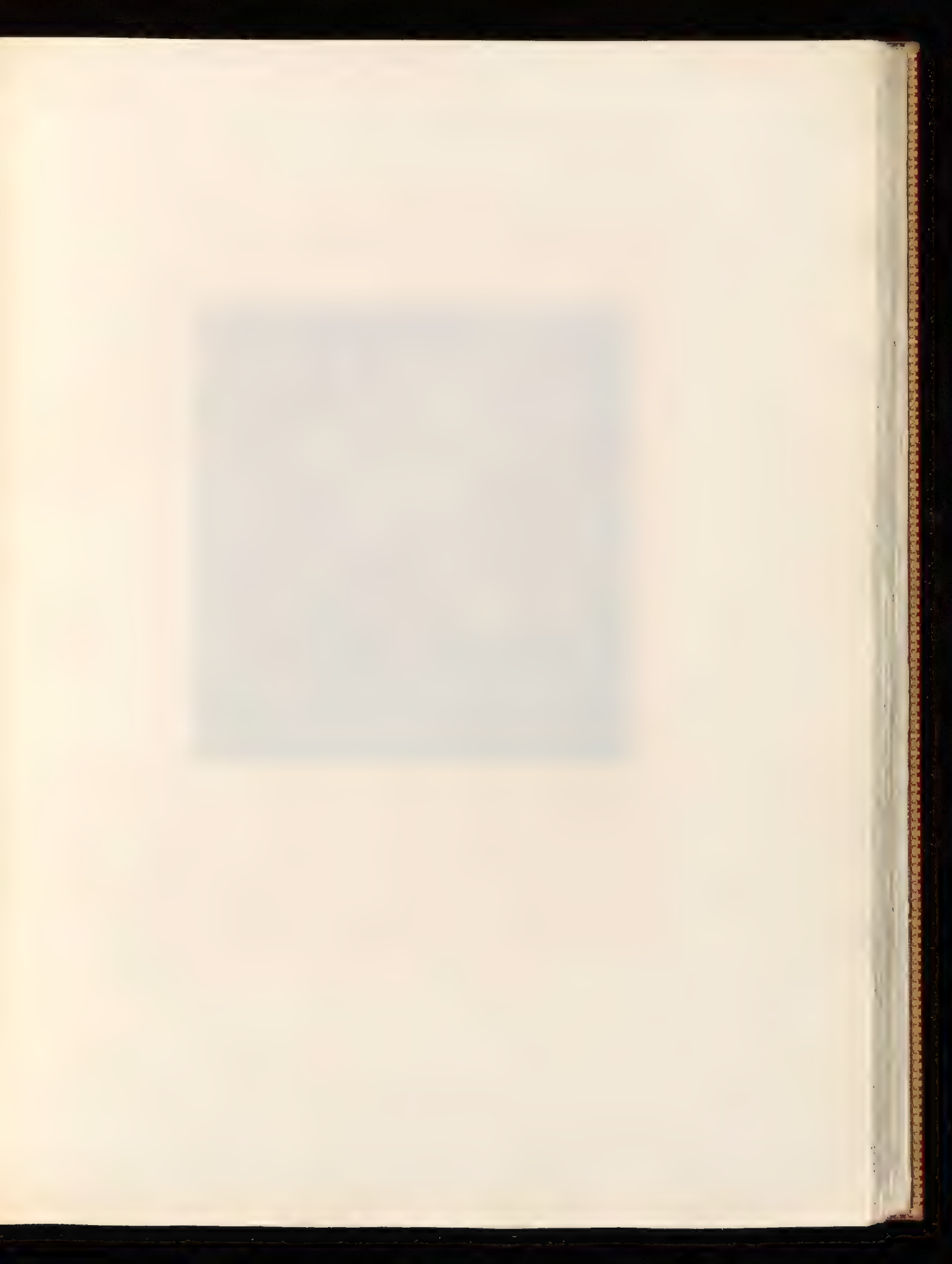
Sale, J. Ph. de Monte, Rotterdam, 1825, No. 1.

Collection of L. J. Nieuwenhuys.

Sale, Comte de Perregaux, Paris, 1841, No. 26.

Collection of Madame Autran, Marseilles.

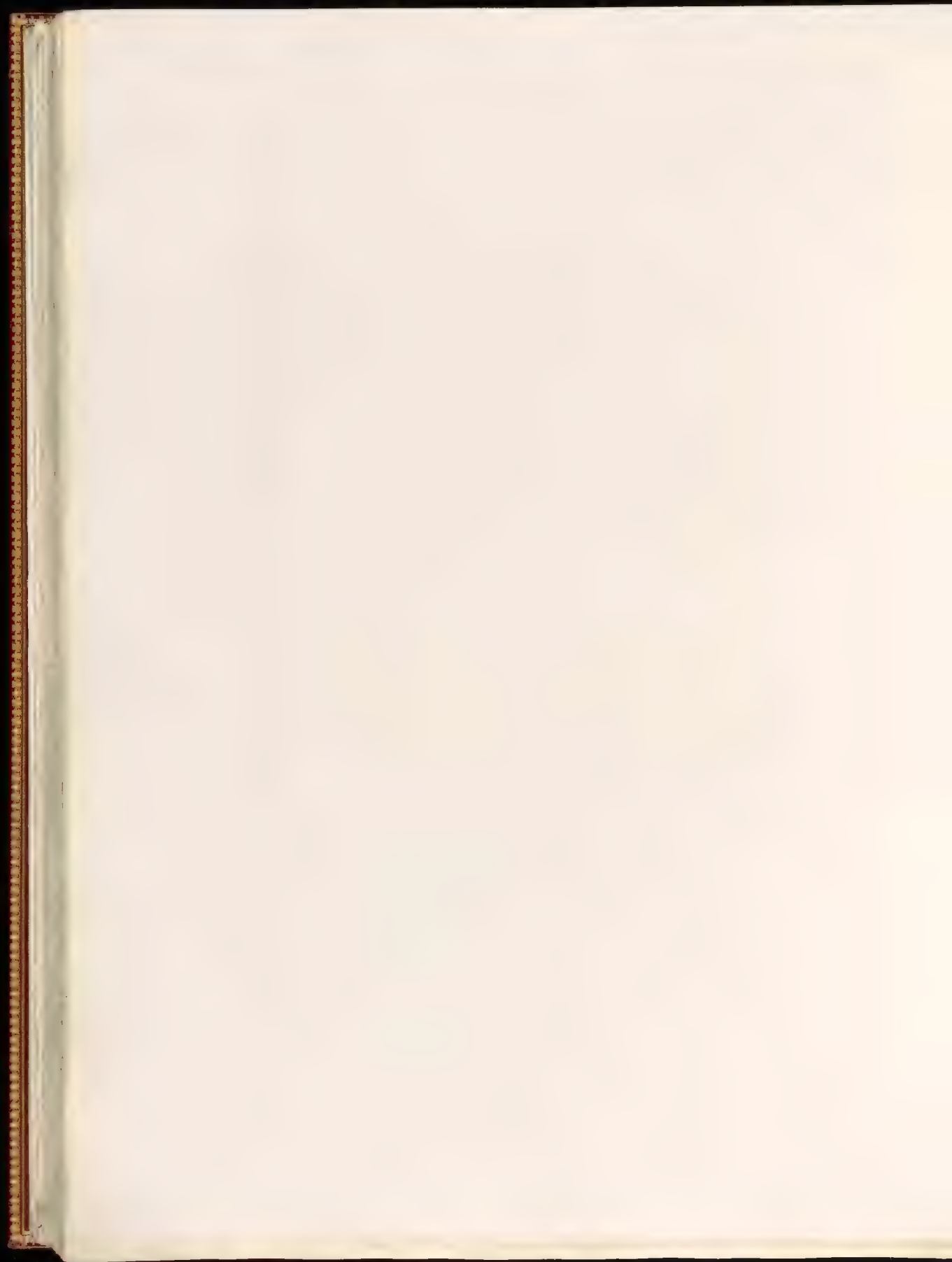
Collection of Rodolphe Kann, Paris, No. 64.











REMBRANDT HARMENSZ VAN RIJN



Saskia

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

Born in Leyden on July 15, 1606; died in Amsterdam on October 4, 1669. Studied under Jacob van Swanenburgh in Leyden, and under Pieter Lastman in Amsterdam. Lived in Leyden until 1631, then in Amsterdam. In 1634 he married Saskia van Uilenburgh, who died in 1642. His second wife was Hendrickje Stoffels, who died in 1663. Painter and etcher of portraits and religious subjects; of genre pictures; and of mythological, allegorical, and historical scenes.

## Saskia

Bust, turned to the right. She wears a dark blue mantle with a narrow gold trimming at the throat, showing a fine plaited chemisette beneath. A gold chain hangs across her breast. A transparent veil with a colored pattern rests on her golden-red hair and falls over her shoulders and on her back. A pearl on a long loop is in her ear.

Panel: H. 23¾ inches; W. 19¾ inches.

Painted about 1633.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 81.

Smith, "Catalogue Raisonné," Nos. 502, 576, 578; Bode, "Complete Works of Rembrandt," No. 153; Valentiner, "Klassiker der Kunst," p. 129.

Collection of De Gaignat, Paris, 1768.

Collection of De Calonne, Paris, 1788.

Collection of De Choiseul-Praslin, Paris, 1793.

Collection of Bouc Cloeve.

Collection of Wells, Redleaf, 1890.

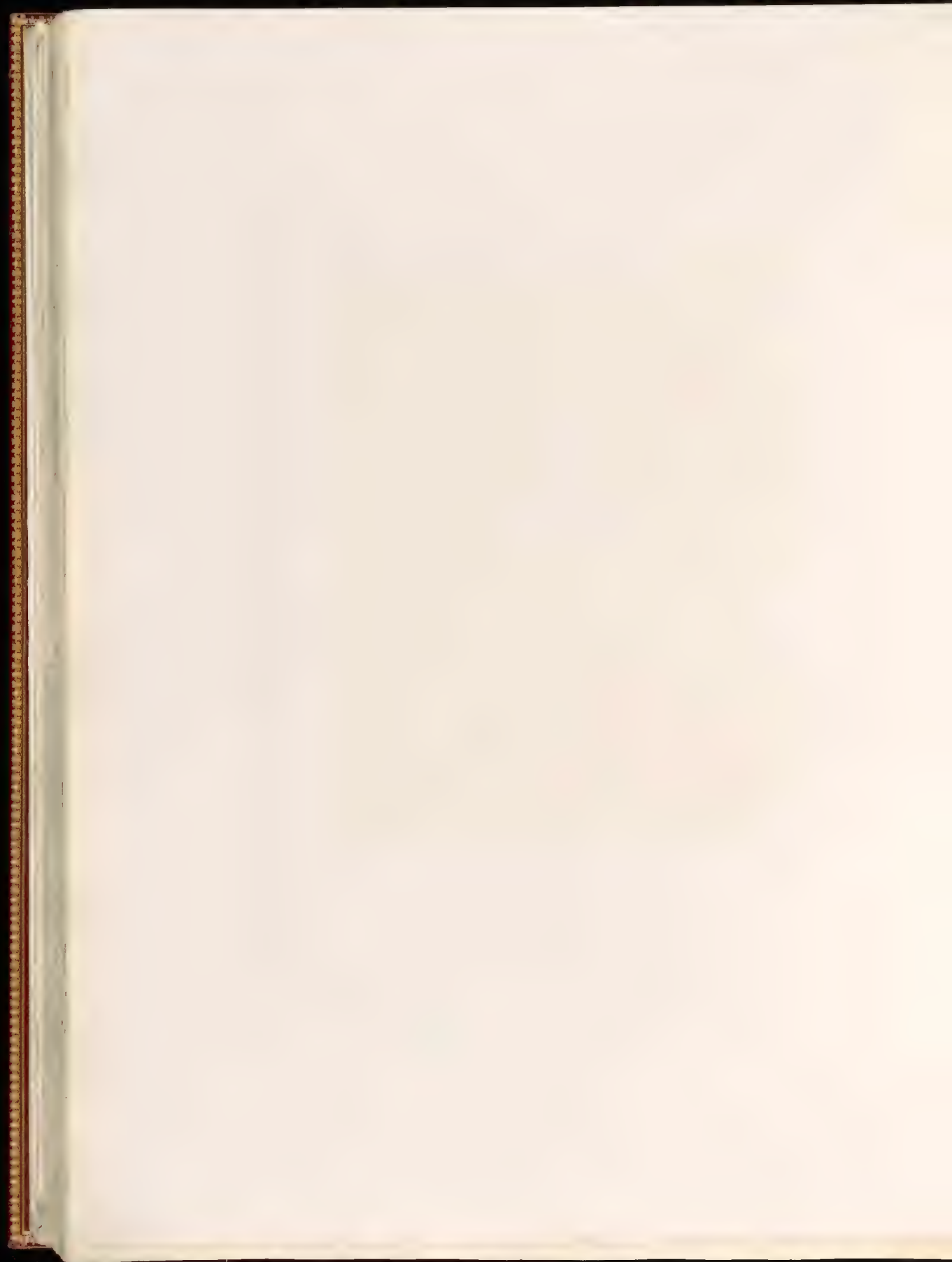
Collection of Bingham-Mildmay, London, 1893.











REMBRANDT HARMENSZ VAN RIJN



Study of an Old Man

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## Study of an Old Man

Bust. He is leaning forward and looks down to the right, with the light falling on his forehead, nose, and long gray beard. He has curly gray hair and wears a brown coat. Reddish-brown background, lighter behind the left shoulder.

Panel: H.  $11\frac{1}{8}$  inches; W.  $8\frac{1}{2}$  inches.

About 1645.

Described by Hofstede de Groot, "Onze Kunst," 1909, p. 179.



THE HISTORY OF THE

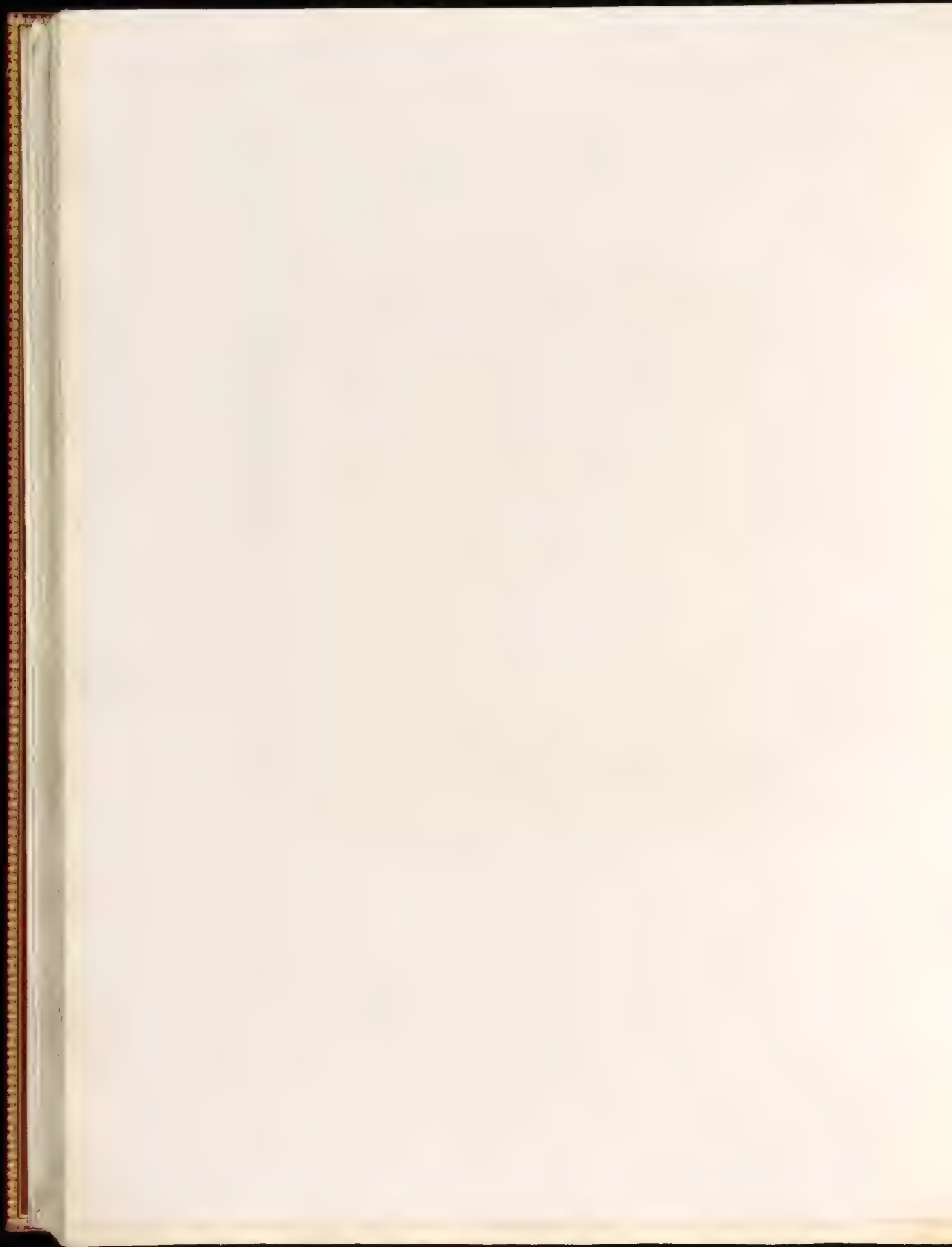
REIGN OF

CHARLES THE FIRST

BY







REMBRANDT HARMENSZ VAN RIJN



Portrait of Himself

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## Portrait of Himself

Half length. Rembrandt, aged forty-four. Turned half to the right. His right hand rests on his side; his left, gloved, on a stick. He wears a small mustache and chin tuft, and on his pale-brown hair a red net under a reddish-brown biretta with a narrow gold border. A pearl is in his ear. He is dressed in a dark doublet with slashed olive-green sleeves, cut square at the throat and showing a yellow neck-cloth and the gold-embroidered collar of a fine shirt.

Signed on the right above the hand: "Rembrandt f. 1650."

Canvas: H. 36 $\frac{3}{4}$  inches; W. 29 inches.

Exhibited at the Royal Academy, London, 1899.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 94.

Dutuit, "Rembrandt," p. 48, No. 163; Michel, "Rembrandt," p. 558; Waagen, "Art Treasures in England," Vol. II, p. 281; Bode, "Complete Works of Rembrandt," No. 346; Valentiner, "Klassiker der Kunst," p. 319.

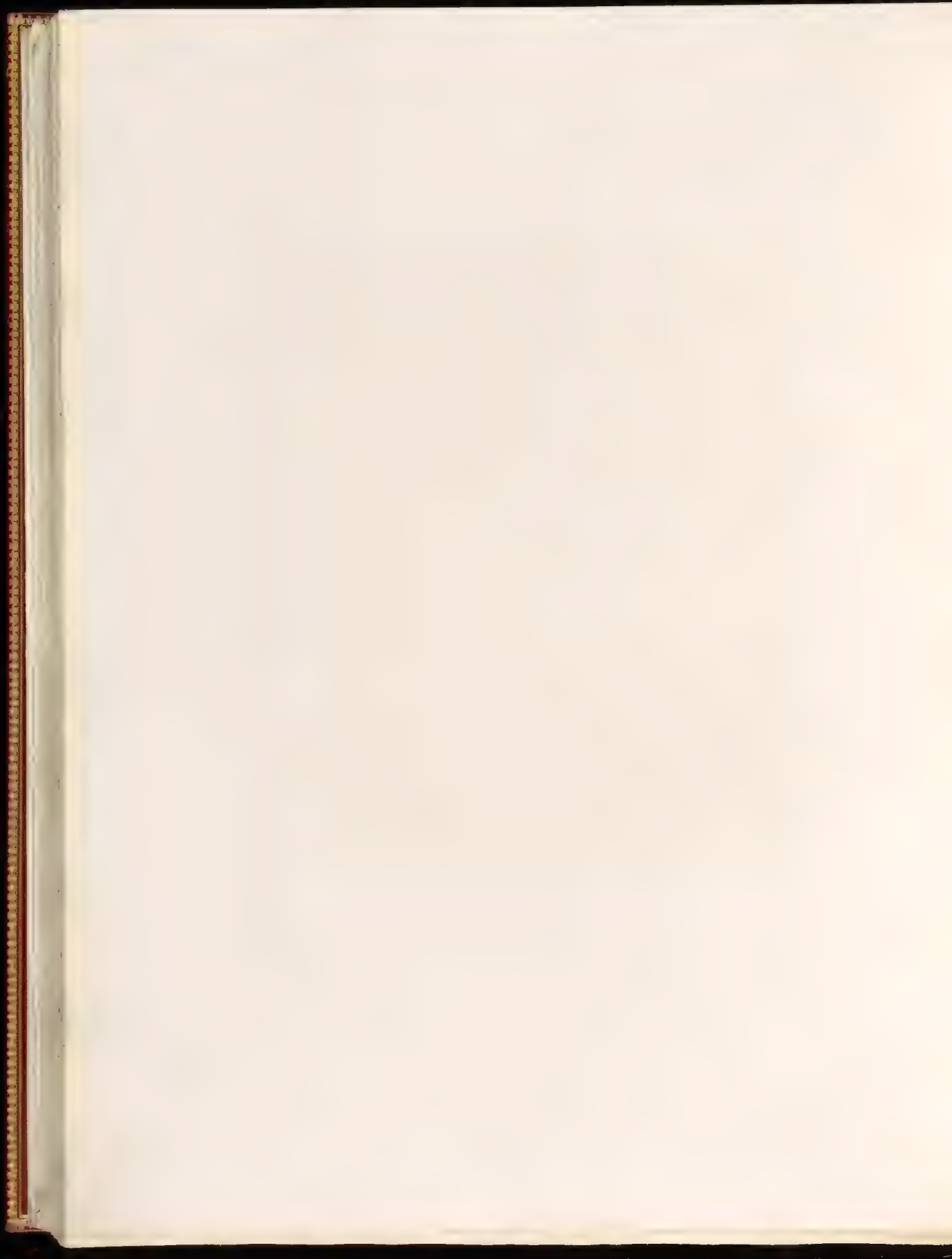
Collection of Sir Anthony de Rothschild, London.











REMBRANDT HARMENSZ VAN RIJN



The Philosopher

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## The Philosopher

Bust, facing the spectator, the head and eyes turned to the left. Short dark-brown beard. On his head is a large black cap. He wears a light-yellow doublet over a finely plaited shirt, on which hangs a gold neck-chain. Dark coat with red and gold stripes. Light brownish-gray background.

Panel: H.  $24\frac{3}{4}$  inches; W.  $19\frac{1}{2}$  inches.

Painted about 1650.

Bode, "Complete Works of Rembrandt," No. 582; Valentiner, "Klassiker der Kunst," p. 365.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 96.

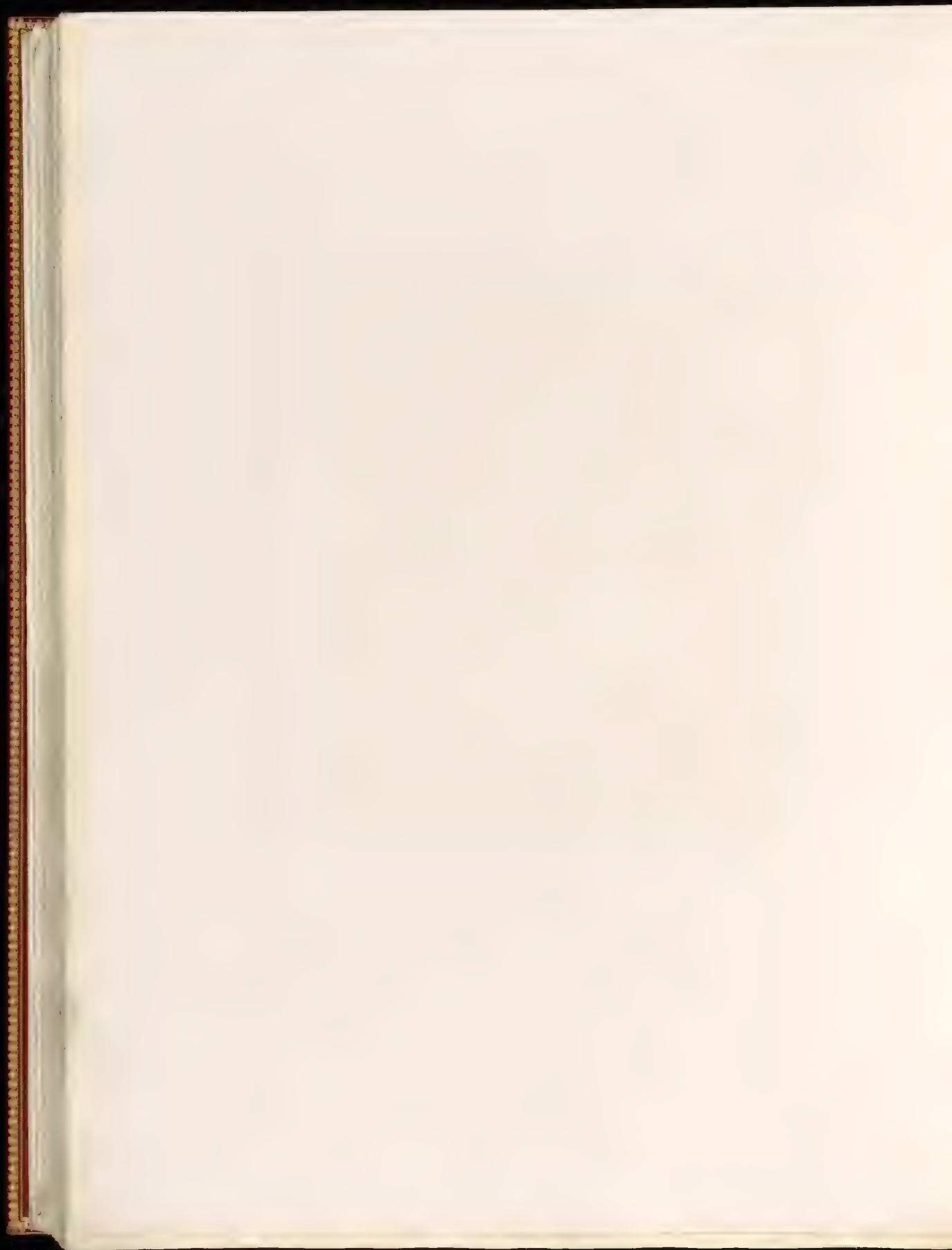
Collection of Maurice Kann, Paris.











REMBRANDT HARMENSZ VAN RIJN



The Mill

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## The Mill

A windmill rises high above the rounded rampart of a ruined bastion, overlooking a wide moat; two or three huts stand beside it. The road from the mill leads to the left over a little bridge of a lock to a mooring-post in the foreground. A woman and a child advance toward the water; a man pushes a cart up the incline. Below is a woman washing linen; a man watches her. A ferry-boat advances from the right, rowed by a man. On the farther bank are some cows among the trees, and farther back a house. Evening twilight. The last rays of the sun light up the right-hand part of the sky and surround the mill with a luminous shimmer.

Painted about 1650.

Canvas:  $33\frac{3}{4} \times 40\frac{1}{4}$  inches.

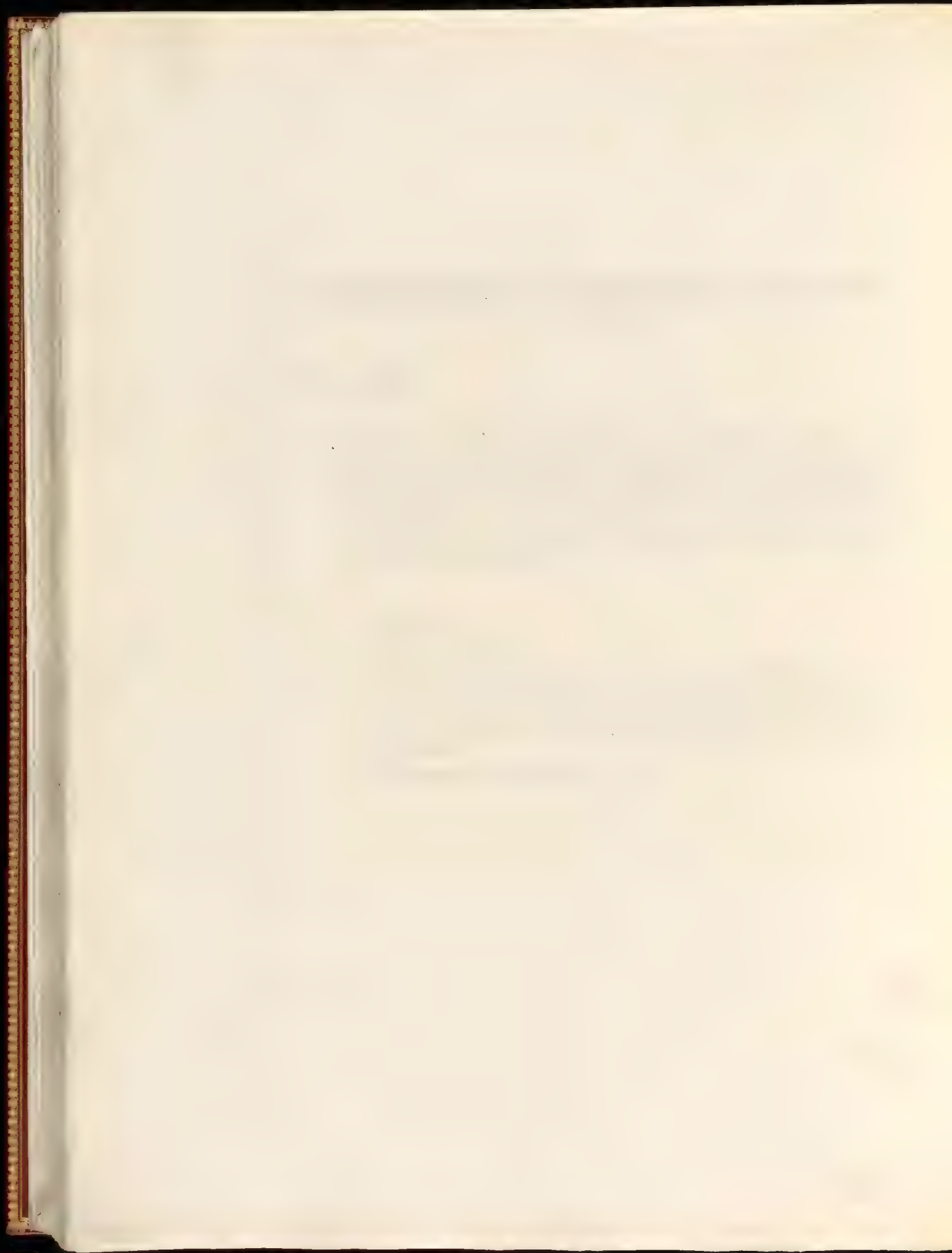
Exhibited at the British Gallery, London, 1815; at the Royal Academy, 1878, 1888, and 1899.

Smith, "Catalogue Raisonné," No. 601; Bode, No. 345; Dutuit, p. 46; Wurzbach, No. 211; Michel, pp. 367, 555; Waagen, "Art Treasures," Vol. III, p. 157; Valentiner, "Klassiker der Kunst," p. 313.

Orleans Gallery, 1786, Vol. I, the plate of "The Mill" engraved by Mathieu; bought at the Orleans sale by W. Smith.

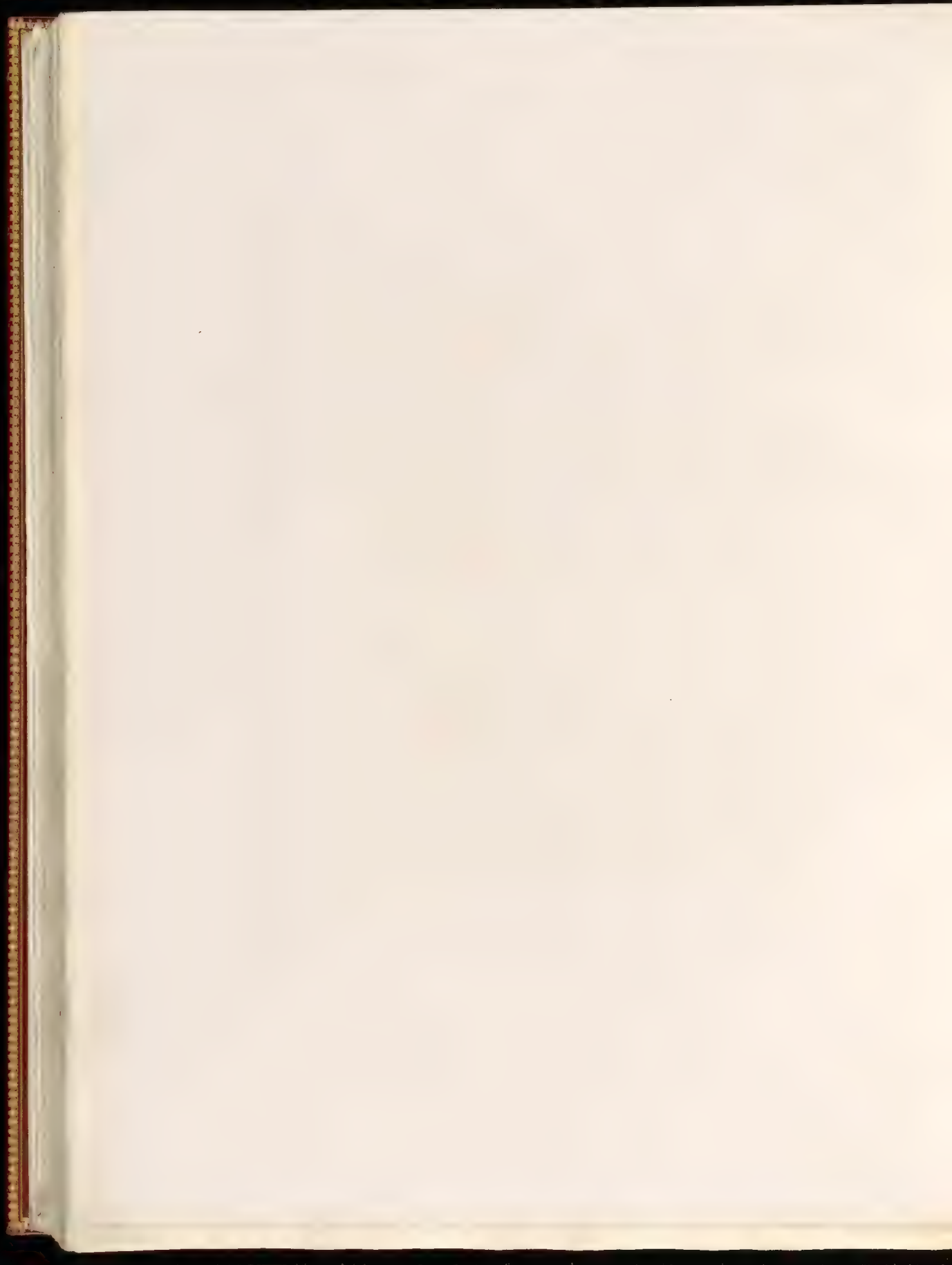
Marquis of Lansdowne Collection, Bowood.











REMBRANDT HARMENSZ VAN RIJN



Head of an Aged Woman

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## Head of an Aged Woman

Bust, the head turned three-quarters to the right. She wears a white cap which appears under the ample hood of her brown cloak. A white collar with bands is indicated at the throat. On the deeply furrowed face, with its flabby cheeks and eyelids wrinkled by tears and vigils, age and vicissitudes have laid their implacable fingers.

Signed on the left, toward the middle: "Rembrandt f. 1657."

Panel: H.  $8\frac{3}{4}$  inches; W.  $6\frac{3}{4}$  inches.

Engraved by J. F. Bause, 1765.

Exhibited at Amsterdam, 1898.

Bode, "Complete Works of Rembrandt," No. 472; Valentiner, "Klassiker der Kunst," p. 444.

Collection of G. Winckler, Leipzig.

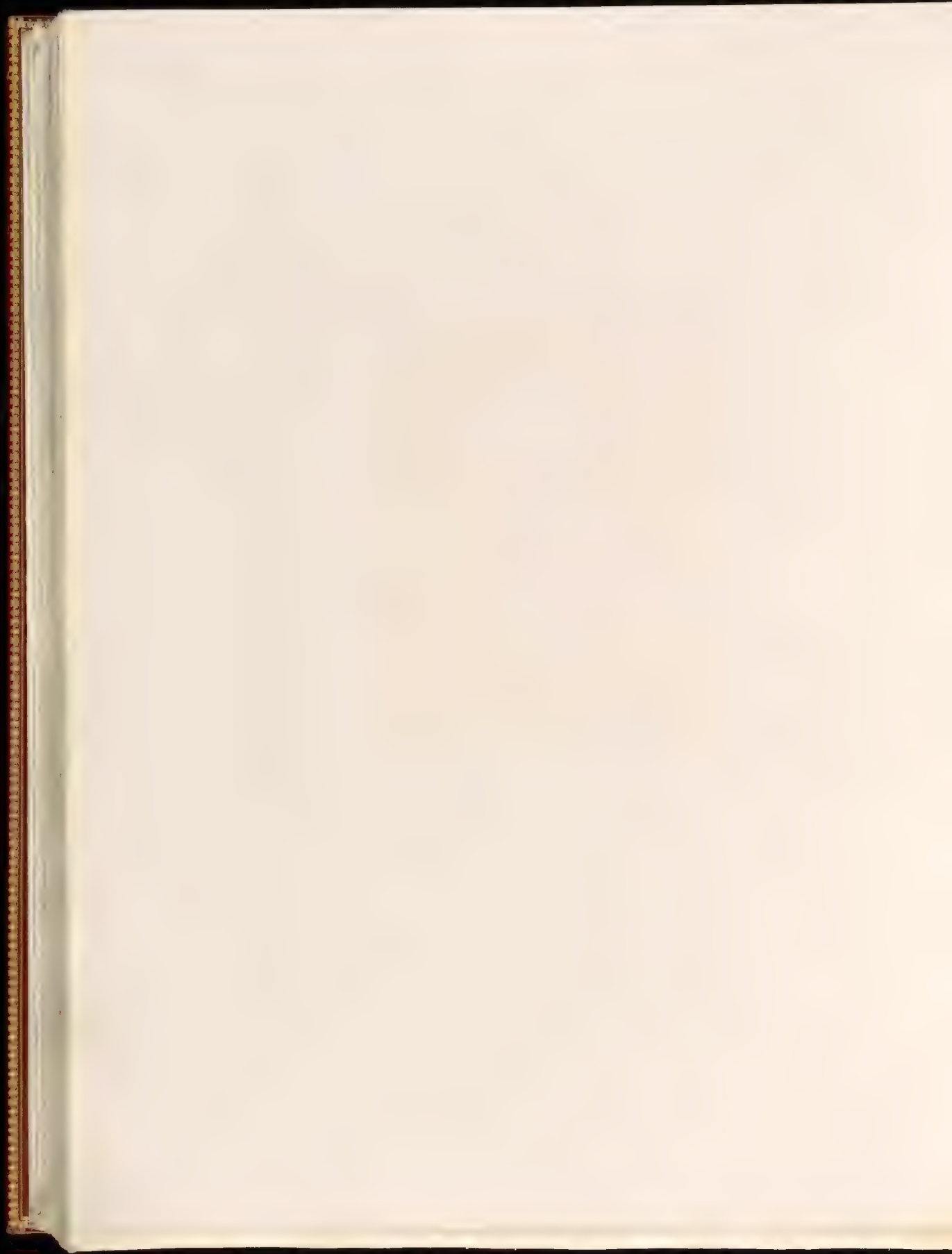
Collection of Rodolphe Kann, Paris, No. 74.











REMBRANDT HARMENSZ VAN RIJN



The Apostle Paul

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## The Apostle Paul

Life-size, more than three-quarter length. Seated in an arm-chair, turned in profile to the left, leaning his head thoughtfully on his left hand, and resting his right, in which he holds a pen, on his thigh. He has a grizzled beard and wears a black skull-cap and a brown, fur-trimmed gown with red sleeves. On a table to the right lie some sheets of paper, and on the wall above hangs a sword. Dark background. Light from above on the left.

Signed on the right, on the lower edge of the table: "Rembrandt f."

Canvas:  $50\frac{3}{4} \times 40\frac{1}{8}$  inches.

Painted about 1657, at the same time as the apostle Andreas, in the Cassel Gallery, and the apostle Bartholomew, in the possession of Mr. Henry Goldman in New York. These three paintings very likely formed part of a series of the twelve apostles.

Vosmaer, pp. 359, 561; Bode, "Complete Works of Rembrandt," Vol. V, p. 173; Dutuit, p. 49; Wurzbach, No. 264; Michel, pp. 450, 555; Valentiner, "Klassiker der Kunst," p. 384.

Pourtales-Gorgier Collection, Paris, 1865.

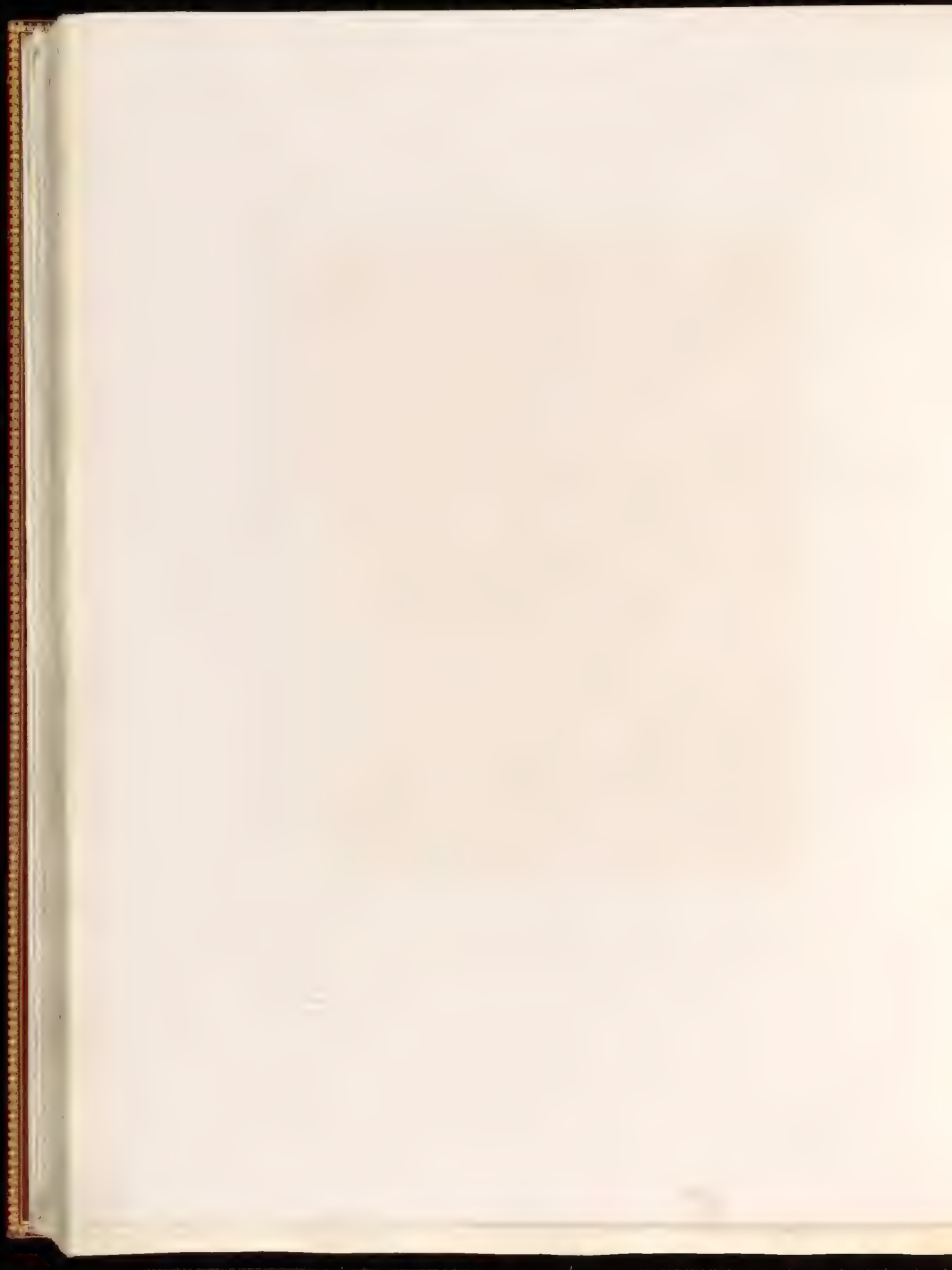
Collection of Lord Wimborne, Canford Manor.











REMBRANDT HARMENSZ VAN RIJN



The Circumcision

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## The Circumcision

The Virgin, with the Babe on her lap, is seated under an awning in the stable at Bethlehem. A kneeling priest in a yellow robe performs the rite of circumcision on the Child, who is dressed entirely in white. Mary wears a dull red dress, a white and green striped veil, and a white head-cloth. To the left of this group stands Zachariah in a green robe and a white turban, writing in a book held in his left hand. A man with a red beard standing beside him glances into the book. Behind them, on the extreme left, is a group of five men, one of them in a light and another in a red turban. In the rear, two men and a maid-servant looking out of a window. In the penumbra to the right, a cow turned to the right. The full light falls from the left upon the principal group. In the shed is the manger, which serves as a cradle. Small full-length figures.

Signed below on the right: "Rembrandt f. 1661."

Canvas: 22  $\frac{1}{4}$  x 29  $\frac{1}{2}$  inches.

Exhibited at Leeds, 1868; Amsterdam, 1898; Royal Academy, London, 1899.

Smith, "Catalogue Raisonné," No. 69; Waagen, "Art Treasures," p. 459; Dutuit, p. 48; Michel, p. 462; Wurzbach, No. 241; Bode, No. 518; Valentiner, "Klassiker der Kunst," p. 465.

J. v. de Blooken Collection, Amsterdam, 1707.

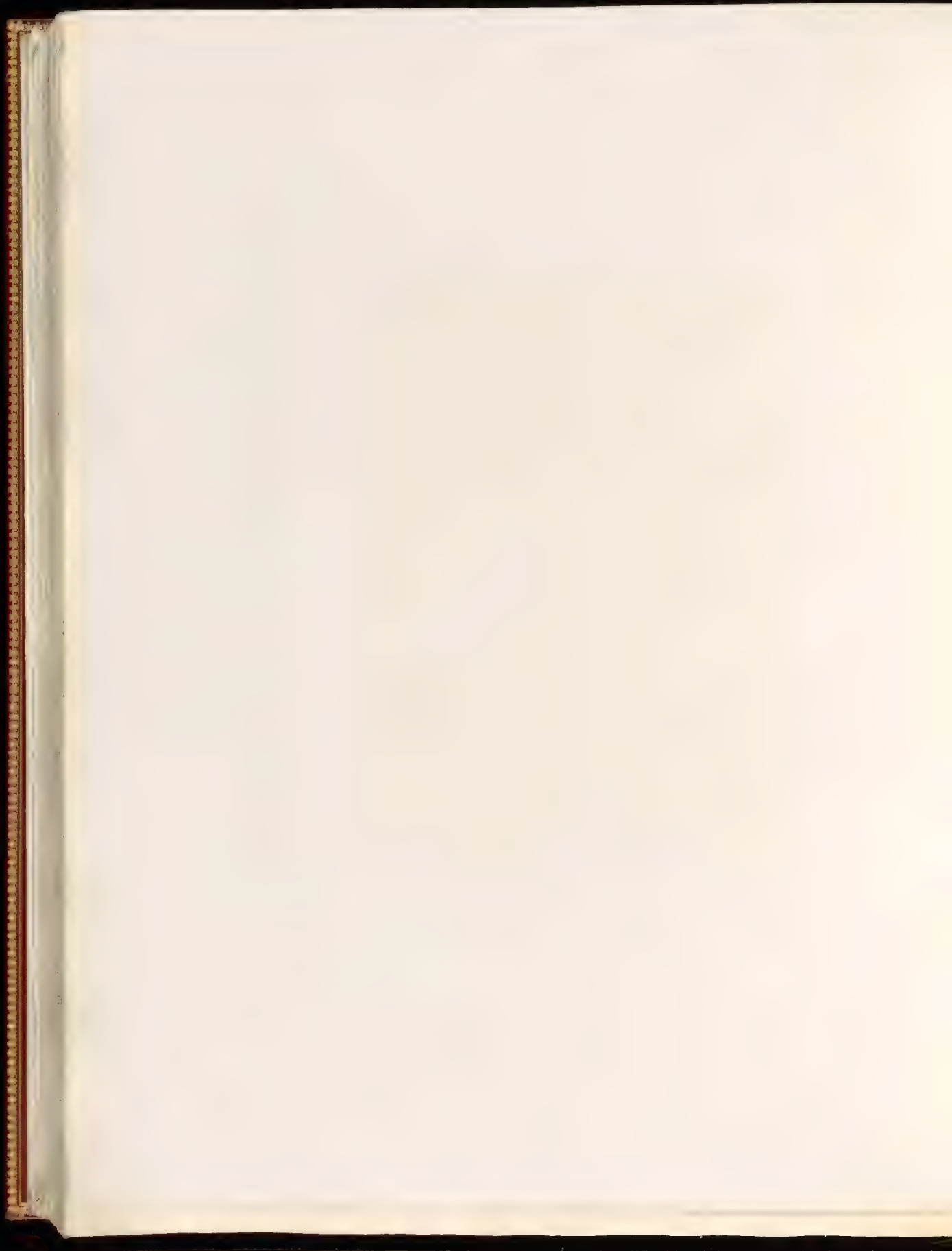
Earl Spencer's Collection, Althorp.











REMBRANDT HARMENSZ VAN RIJN



Head of St. Matthew

# REMBRANDT HARMENSZ VAN RIJN

1606-1669

## Head of St. Matthew

The head is turned three-quarters to the right, and the face, framed in the luxuriant beard and grizzled hair, is very animated. All the light is concentrated on the furrowed forehead, the cheek-bones, and the beard, leaving the eyes in mysterious shadow. The head is half life-size.

Painted about 1661.

Panel: H.  $9\frac{3}{8}$  inches; W.  $7\frac{3}{4}$  inches.

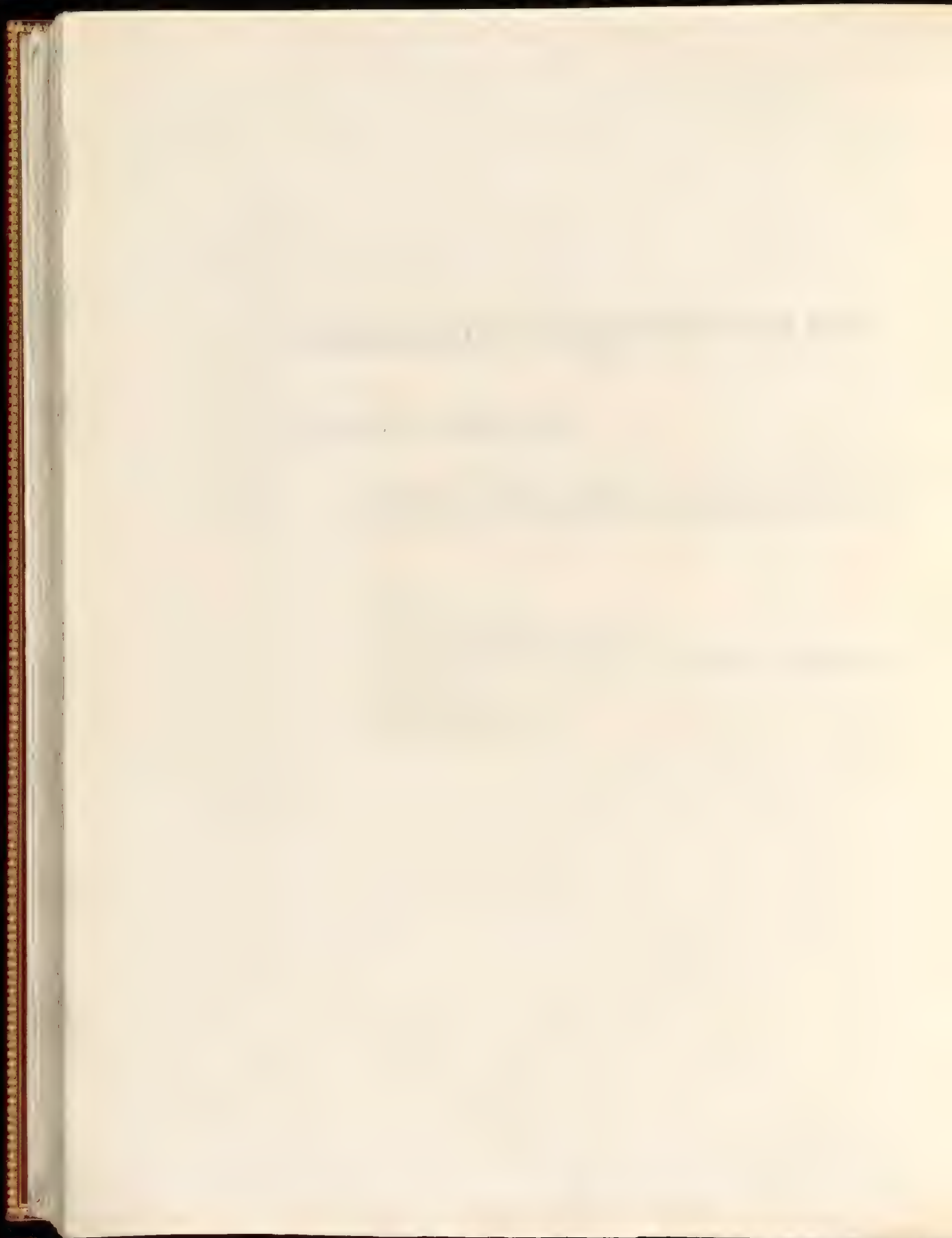
Study for the head of the Evangelist St. Matthew in the Louvre.

Michel, "Rembrandt," No. 563; Bode, "Complete Works of Rembrandt," No. 522; Valentiner, "Klassiker der Kunst," p. 455.

A. Buckley Collection, London.

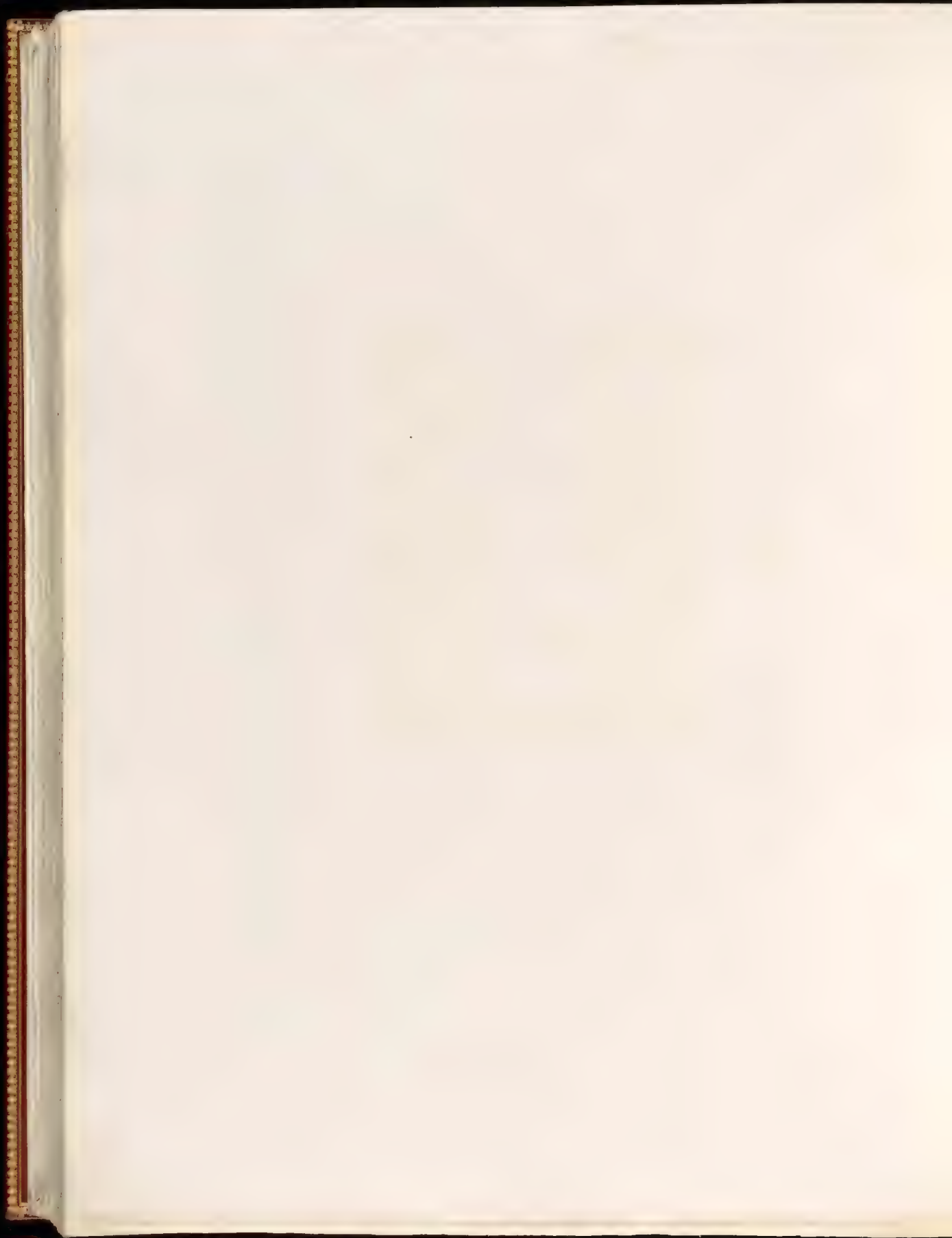
Rodolphe Kann Collection, Paris, No. 73.











REMBRANDT HARMENSZ VAN RIJN



Portrait of a Man Holding a Letter

## REMBRANDT HARMENSZ VAN RIJN

1606-1669

### Portrait of a Man Holding a Letter

Three-quarter length. About forty years of age. Seated, turned slightly to the left, looking at the spectator. His left hand rests on the arm of the chair, and he holds a letter in his right. He wears a plain black costume, and a broad-brimmed black hat over his curly brown hair. In the background, on the left, is a table with a red cover; on the right, a dull red curtain. Dark background. A full light falls on the hat and on the hands.

Painted about 1662.

Canvas: 47 $\frac{3}{4}$  x 37 inches.

Dutuit, p. 49; Wurzbach, No. 265; Michel, pp. 480, 555; Bode, No. 487; Valentiner, p. 500.

Earl of Wimborne's Collection, Canford Manor.



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

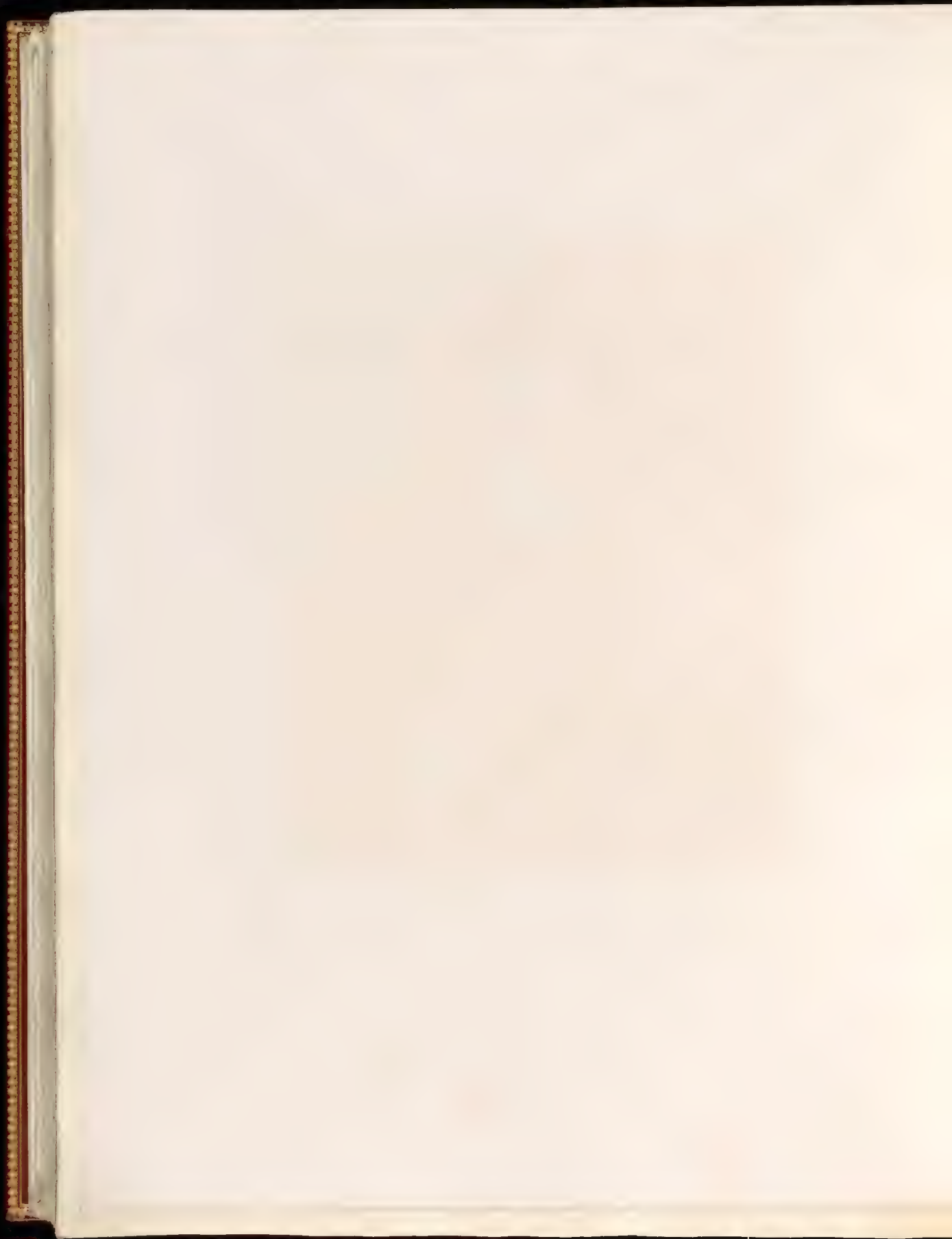
BY

JOHN BURNET

ESQ.







JACOB VAN RUISDAEL



Forest Scene

## JACOB VAN RUISDAEL

1628(29)-1682

Born at Haarlem, 1628-29; died there in 1682. Probably a pupil of Cornelius Vroom and influenced by Salomon Ruysdael, the uncle of Jacob. Worked at Haarlem and at Amsterdam (1657-1681). Landscape painter and engraver.

### Forest Scene

A stream in the centre flows from behind a hillock, falls over some rocks, and spreads over the centre and left foreground. To the right, a fallen silver birch trunk, the branches of which dip in the stream. Behind it, rocky hills and a thick forest with tall oak trees. The forest extends to the left in the middle distance, where a road leads over a low hill. On the road, a man and woman walking away. At the roadside some sheep are feeding. A blue sky through heavy, dark and white clouds.

Signed in the lower right corner, "J. v. Ruysdael"

Canvas:  $41\frac{1}{2} \times 51\frac{1}{2}$  inches.

Painted about 1660-65.

Hofstede de Groot, "Catalogue Raisonné," No. 285.

Exhibited in the Royal Academy, London, 1877.

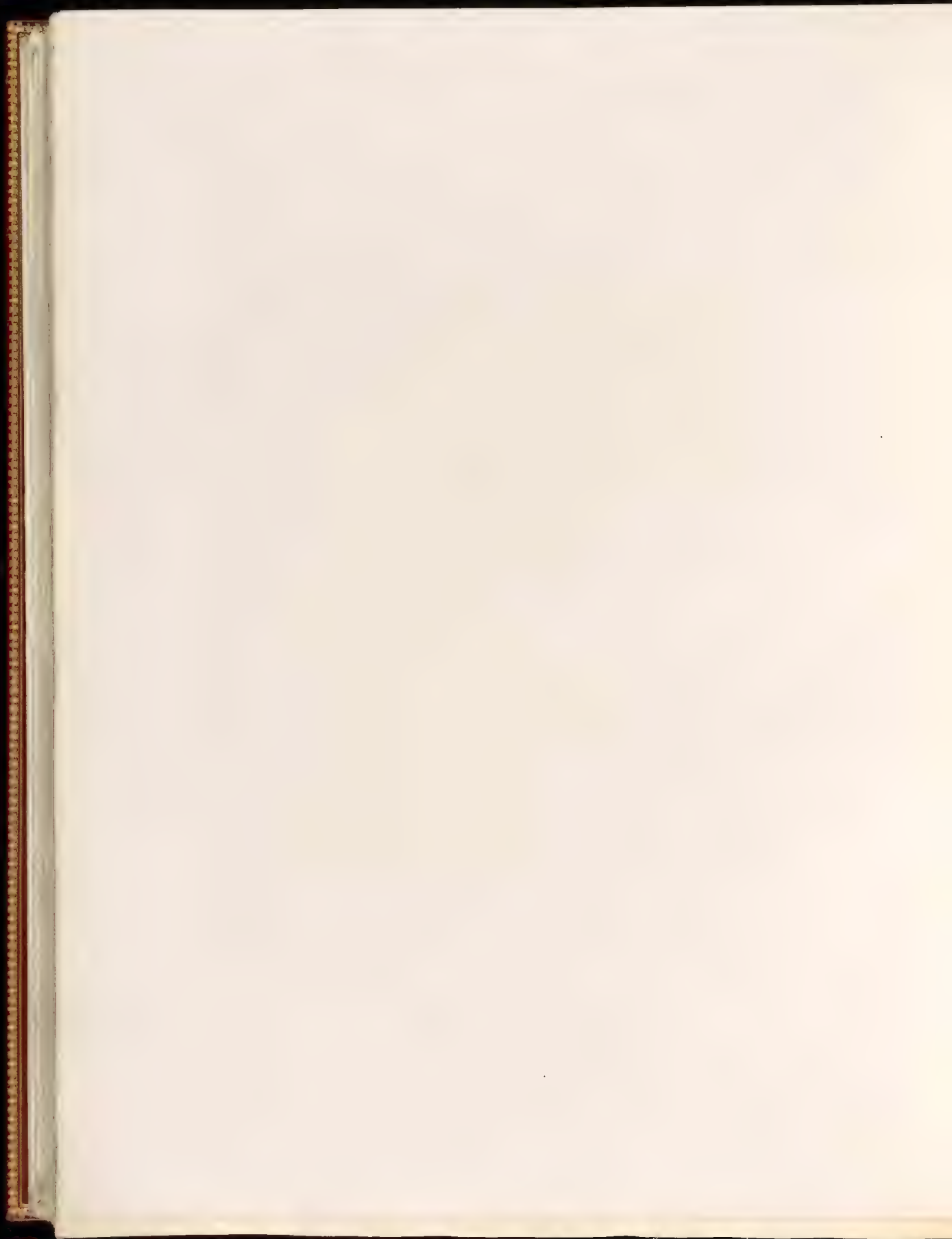
Collection of Sir Hugh Hume Campbell, Bart., London.











SALOMON VAN RUYSDAEL



Winter near Haarlem

## SALOMON VAN RUYSDAEL

c. 1635-1670

Born at Haarlem about 1635; died there in 1670. Educated under the influence of Esaias van de Velde and Jan van Goyen. Worked at Haarlem. Landscape painter.

### Winter near Haarlem

A frozen canal fills the foreground. In the distance, the city of Haarlem, showing the spire of the cathedral. On the left, the city gate with turrets; on the ice in the foreground is a two-horse sleigh before a red-covered tent. On the right, two horsemen approach by a road, on the other side of which is a second canal. In the middle foreground a group of children have fallen on the ice, and beyond them is another child with a sled and a dog.

Signed on the left: "S. van Ruysdael 1656."

Canvas: H.  $31\frac{1}{4}$  inches; W.  $43\frac{1}{4}$  inches.

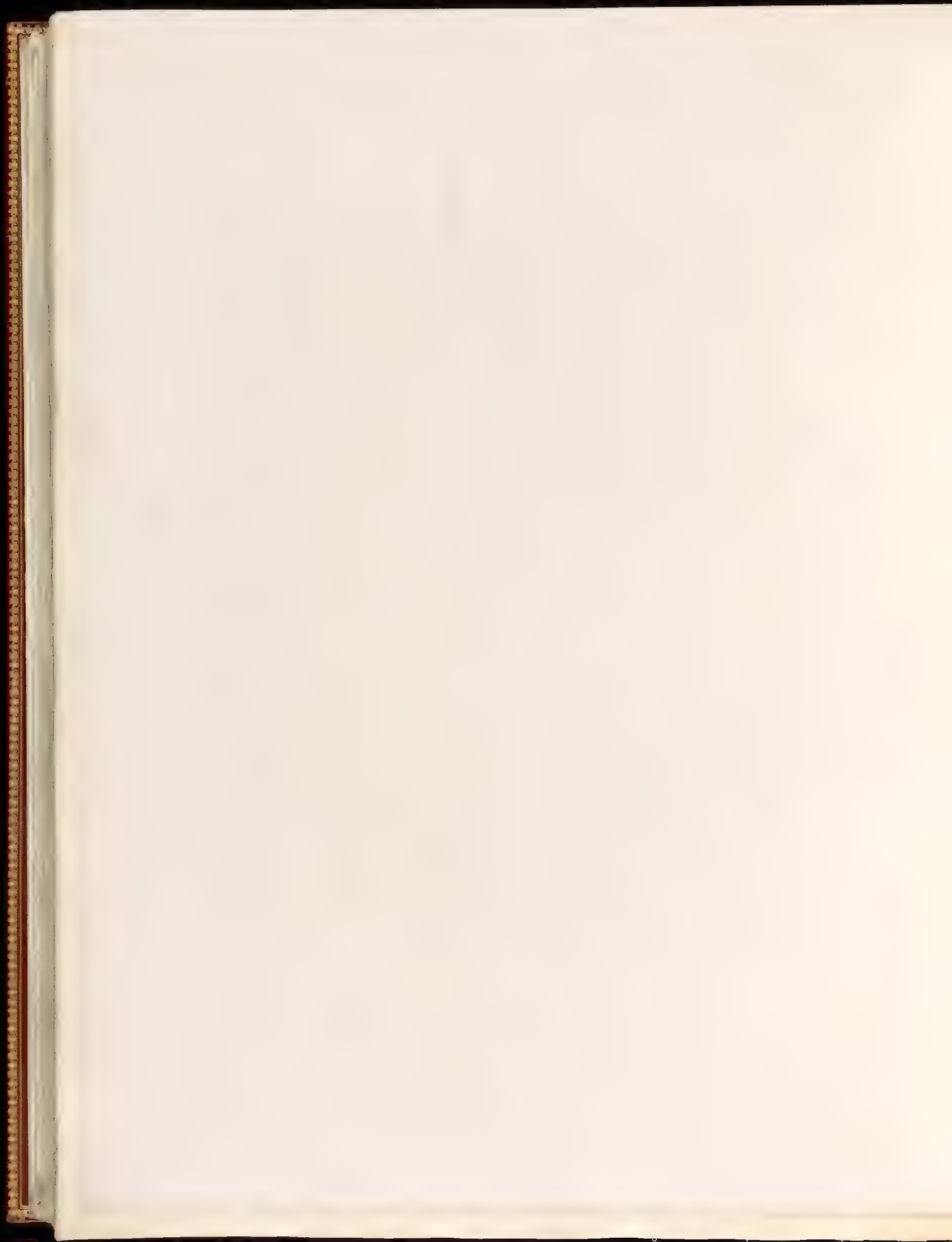
Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 122.











JAN STEEN



The Dancing Couple

## JAN STEEN

c. 1626-1679

Born at Leyden about 1626; died there in 1679. Studied at the University. Pupil of Nicolaes Knüpfer. Worked at Leyden, The Hague, and at Haarlem. Painter of genre, religious and mythological subjects and portraits.

### The Dancing Couple

Under an arbor in front of a tavern a man and woman are dancing; seated at a table at the left are an old couple and a young man and woman, and nearest to the spectator a woman in a yellow jacket and blue apron, holding a child dressed in yellow who plays with a toy; seated at the right in the foreground, a man in a brown waistcoat with purple sleeves and scarlet stockings, and a woman in blue; beside them, a boy with soap-bubbles; above this group, two musicians with a flute and a violin. In the background, two children and a man with a bird-cage stand by a fence, and beyond him are two men and a woman and the booths of a village fair. A church spire is seen between the trees.

Signed in the lower left corner: "J. Steen 1663."

Canvas: H. 40 inches; W. 56 inches.

Described by Sir Joshua Reynolds; Nagler; Waagen, II, p. 118; Smith, "Catalogue Raisonné," No. 150; Westreene, 1898-99; Hofstede de Groot, No. 655.

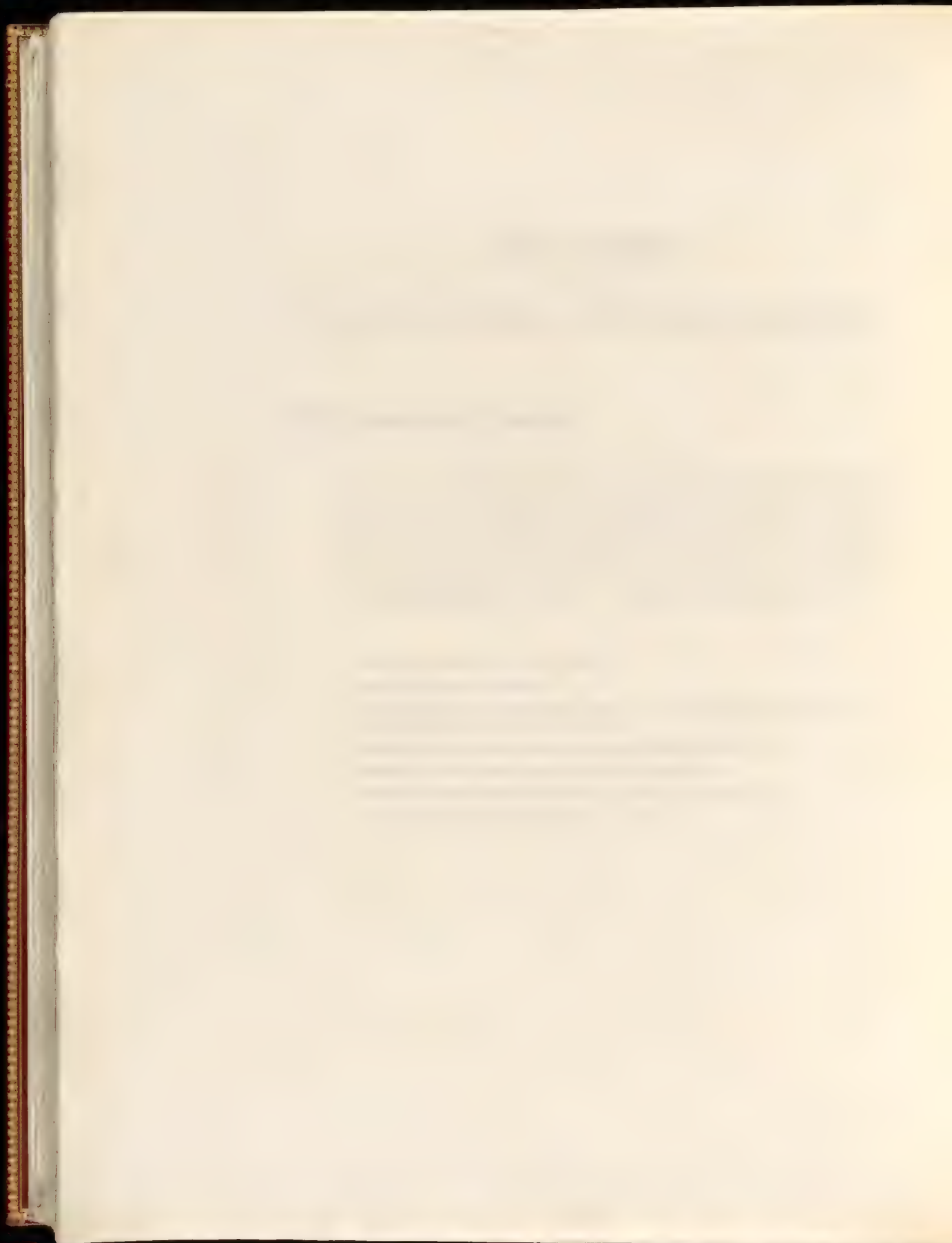
Exhibited at the Royal Academy, London, 1881; South Kensington, London, 1891.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 126.

Collection of Colonel G. Bisschop, Rotterdam, 1752; purchased by the Hopes, 1771.

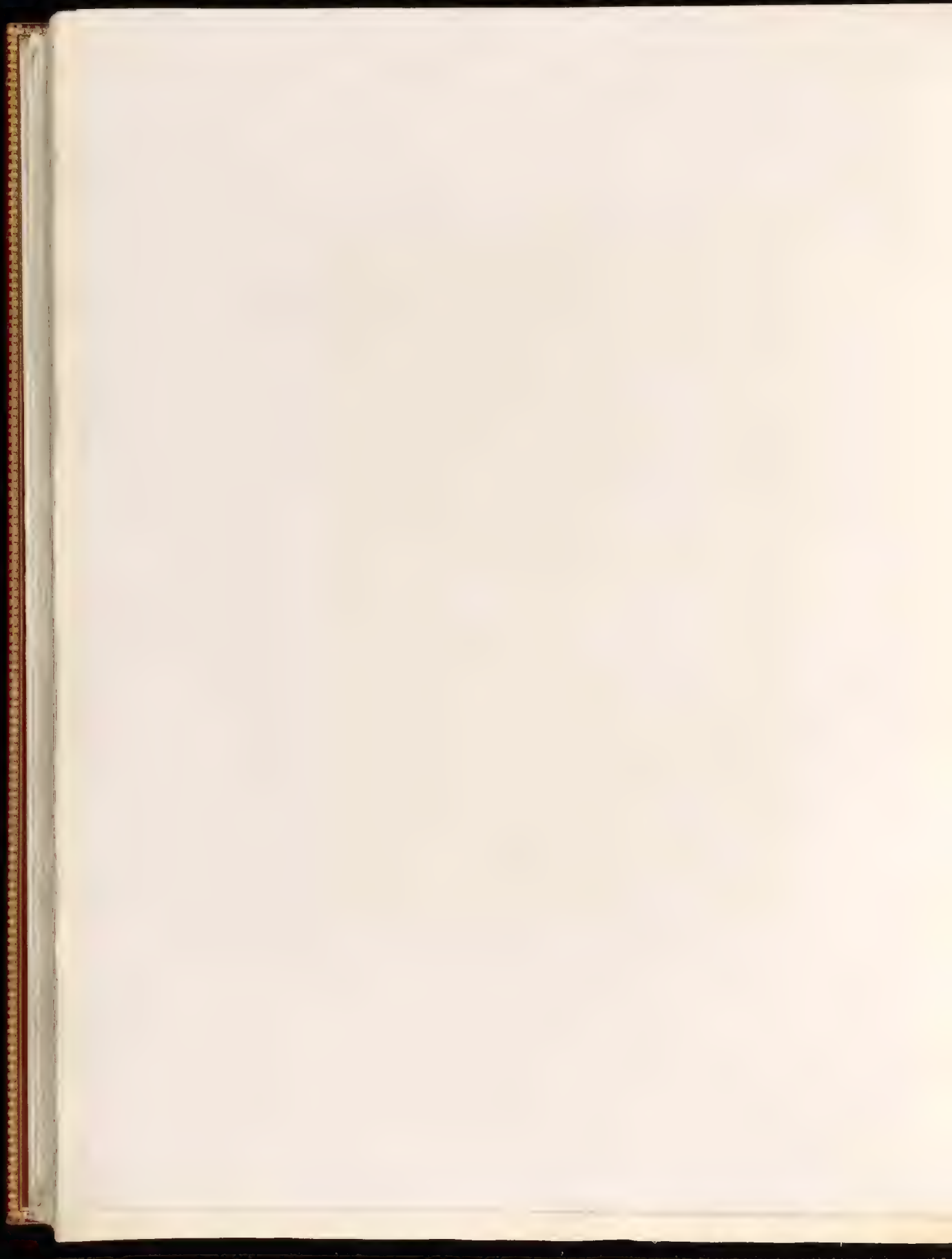
Collection of Lord Francis Pelham Clinton-Hope, London, 1883.











JAN STEEN



The Merrymakers

## JAN STEEN

c. 1626-1679

### The Merrymakers

A group of diners seated about a table beneath a vine-covered trellis. In the centre of the foreground, facing the spectator, a woman in a brown dress with a blue jacket holds an empty glass in her outstretched right hand. On her right, seated on a stone balustrade, a man is playing a cithern; on the left a jovial old man, with a jug in his hand, smiles upon the spectator; behind him a clown embraces a maid who is serving the company; at her left, a man playing a flute, and a smiling old man raising a wine-glass toward a child held in the arms of an old woman; beyond them at the right, other rollicking guests. In the left of the foreground a small boy has harnessed a dog to his toy horse, and on the right is an overturned wine-jug.

Signed on the right: "J. Steen."

Canvas: H. 57 inches; W. 53 inches.

Described by Immerzeel; Smith, "Catalogue Raisonné," No. 109; Westrheene, No. 296; Hofstede de Groot, No. 443.

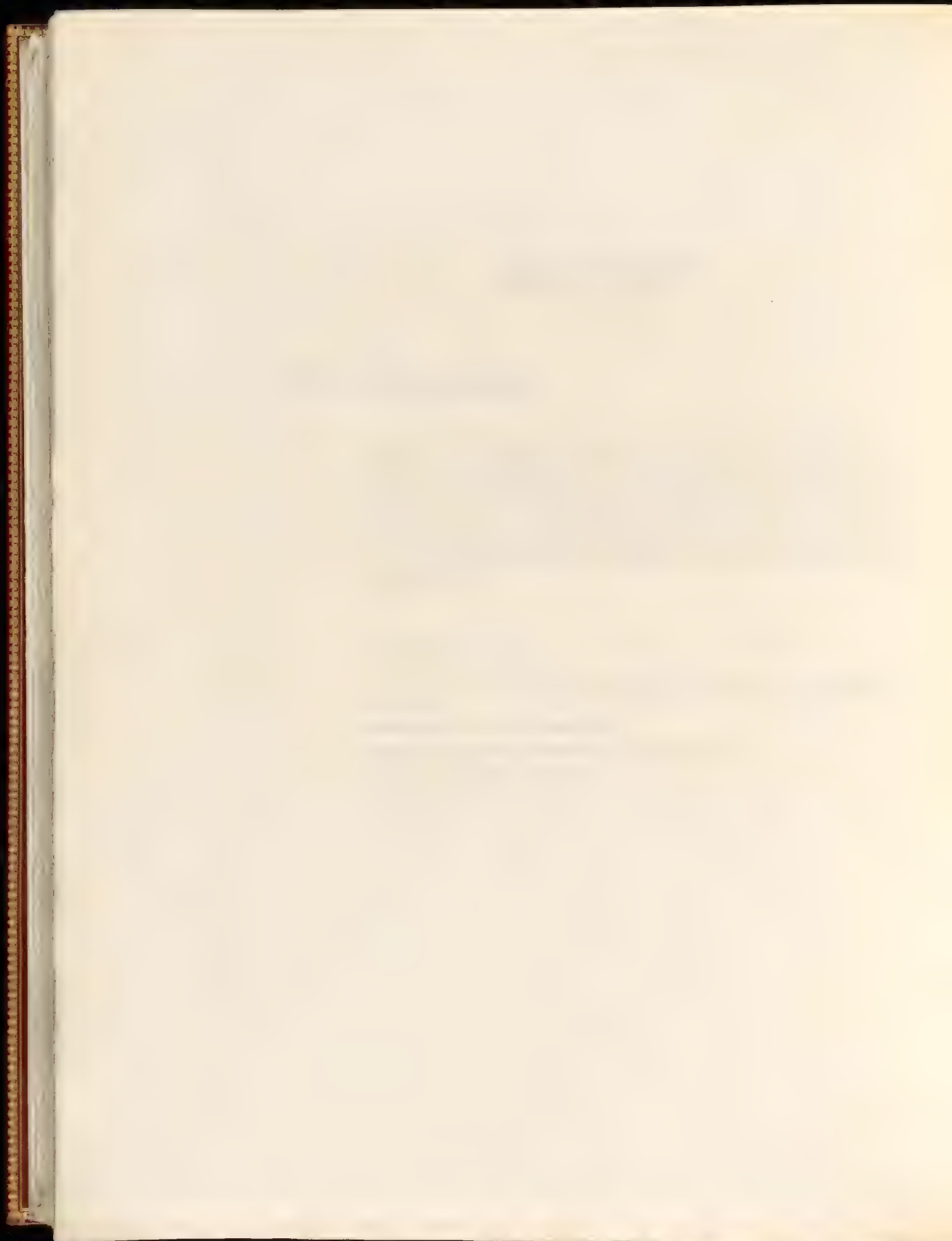
Exhibited at the Royal Academy, London, 1888.

Exhibited at the Hudson-Fulton Celebration, New York, 1909, No. 127.

Sale, G. Schimmelpenninck, Amsterdam, 1819.

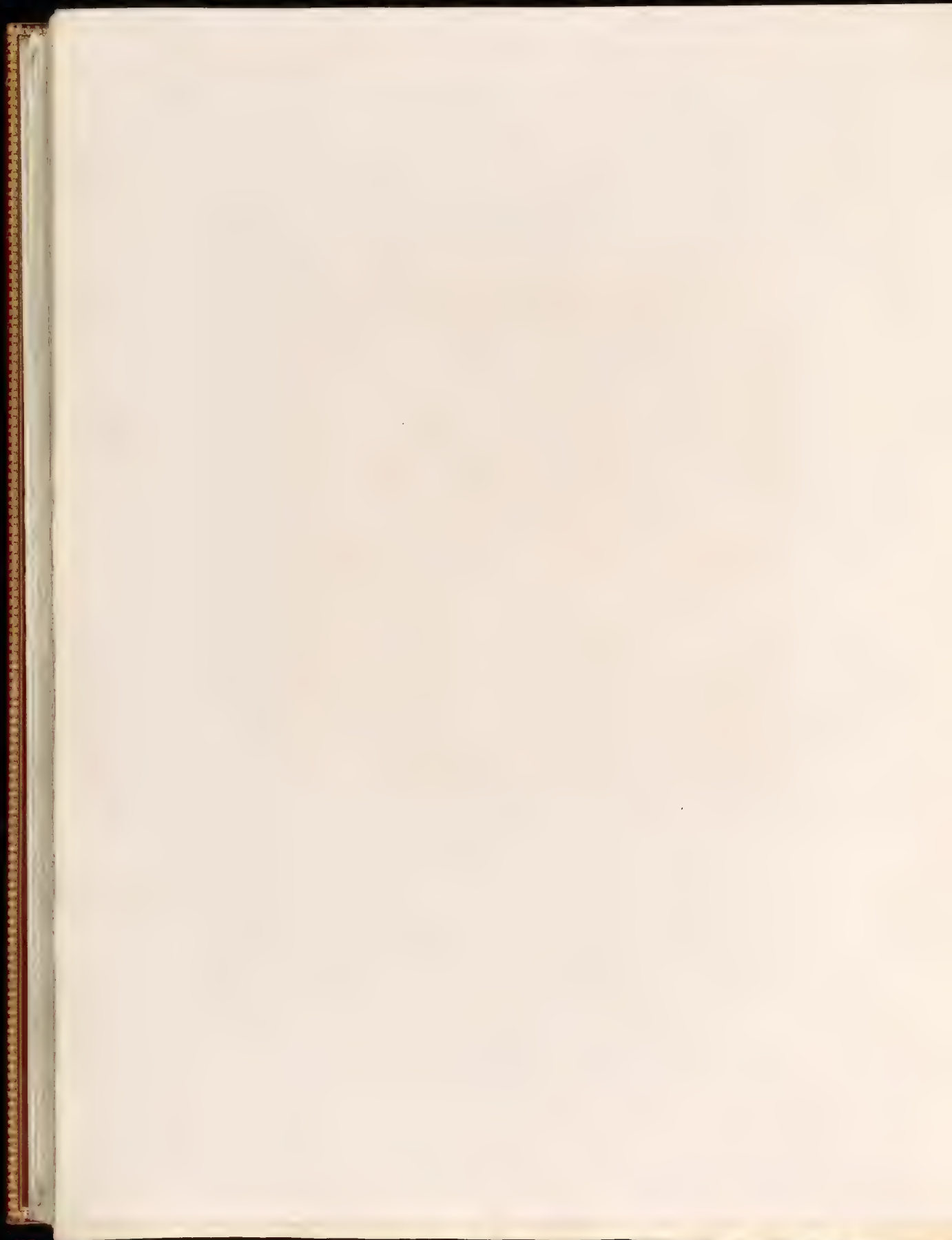
Sale, David Sellar of London, Paris, 1889.











ADRIAEN VAN DE VELDE



Landscape with Cattle

## ADRIAEN VAN DE VELDE

1635(36)–1672

Born at Amsterdam, 1635–36; died there in 1672. Pupil of his father, Willem van de Velde the elder, and of Jan Wynants. Worked at Amsterdam. Painter and etcher of landscapes and animals; he also frequently painted figures in landscapes by Hobbema, Wynants, Philip Koninck, Jan Hackaert, and others.

### Landscape with Cattle

Two cows are seen standing in a meadow surrounded by trees, behind which some houses are visible. A milkmaid with a pail follows a cow with brown and white spots. To the right, in the shadow, a second cow, of a reddish color, is feeding. Near it are two trees with scanty foliage. To the left are two rams and a horse.

Signed in the lower left corner: "A v Velde, 1667."

Panel: 10 x 12 inches. Replica with changed details in the Secretan sale, London, 1889, No. 8.

Hofstede de Groot, Nos. 102ff.; Smith, "Catalogue Raisonné," No. 87 (?).

Sale, de Seneville, Paris, 1812 (?).

Sale, Aug. Stevens, Paris, 1867.

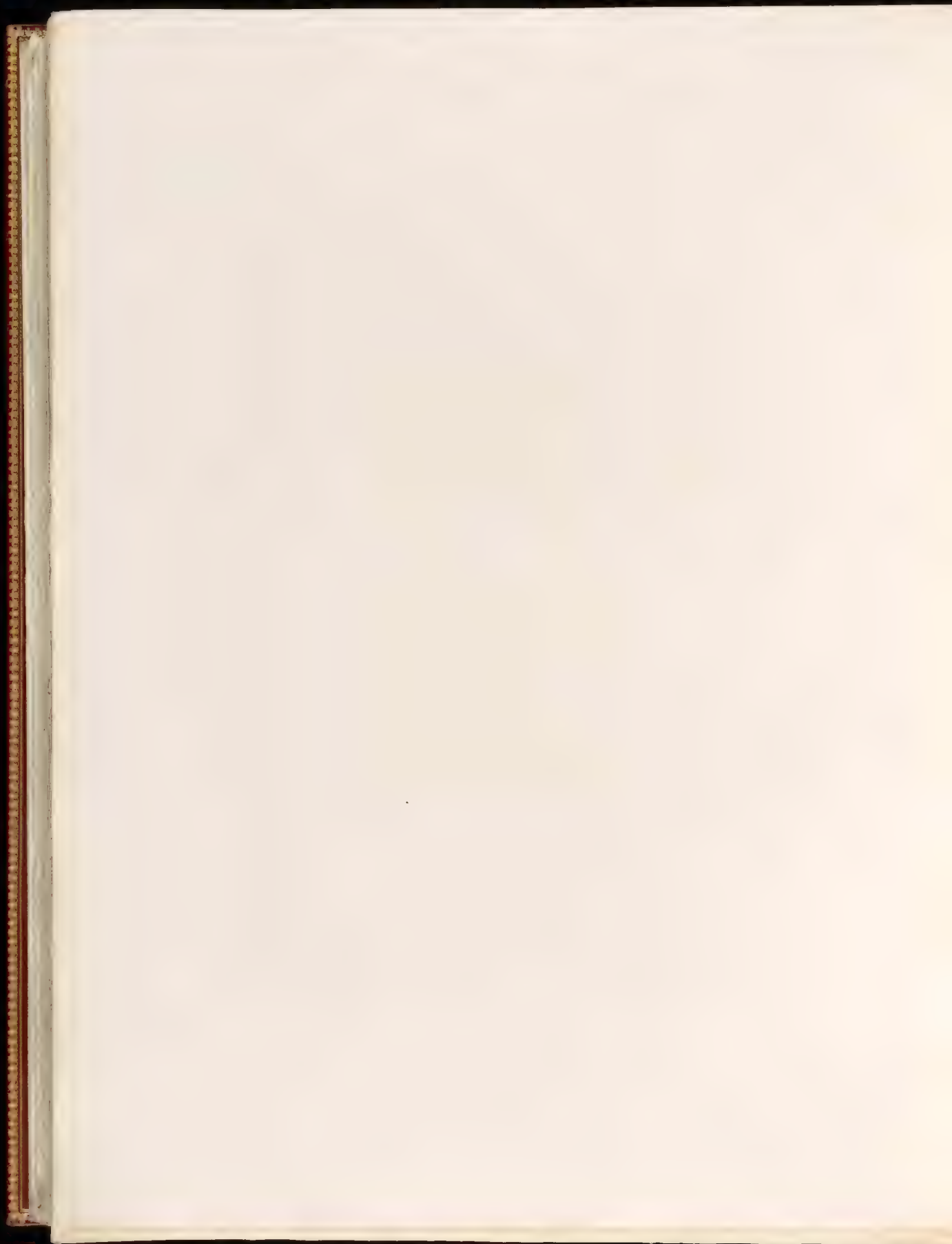
Sale, Vicomte de Buisseret, Brussels, 1891, No. 119.











WILLEM VAN DE VELDE



Marine

## WILLEM VAN DE VELDE

1633-1677

Born at Leyden, 1633; died at Greenwich, 1677. Pupil of his father, Willem van de Velde the elder, and of Simon de Vlieger. Worked at Amsterdam, and from 1673 at London. Marine painter.

### Marine

A large vessel with a Dutch flag lies at anchor on the right of the centre; a second vessel is behind it, partly hidden. To the left, a fishing-boat with high sail; a smaller boat lies near by, with other sail-boats behind it in the right distance. The coast is seen on the horizon. In the foreground, a dark shadow in the water. Gray clouds are rising in the high blue sky. A calm sea.

Canvas:  $27\frac{1}{2} \times 36\frac{1}{2}$  inches.

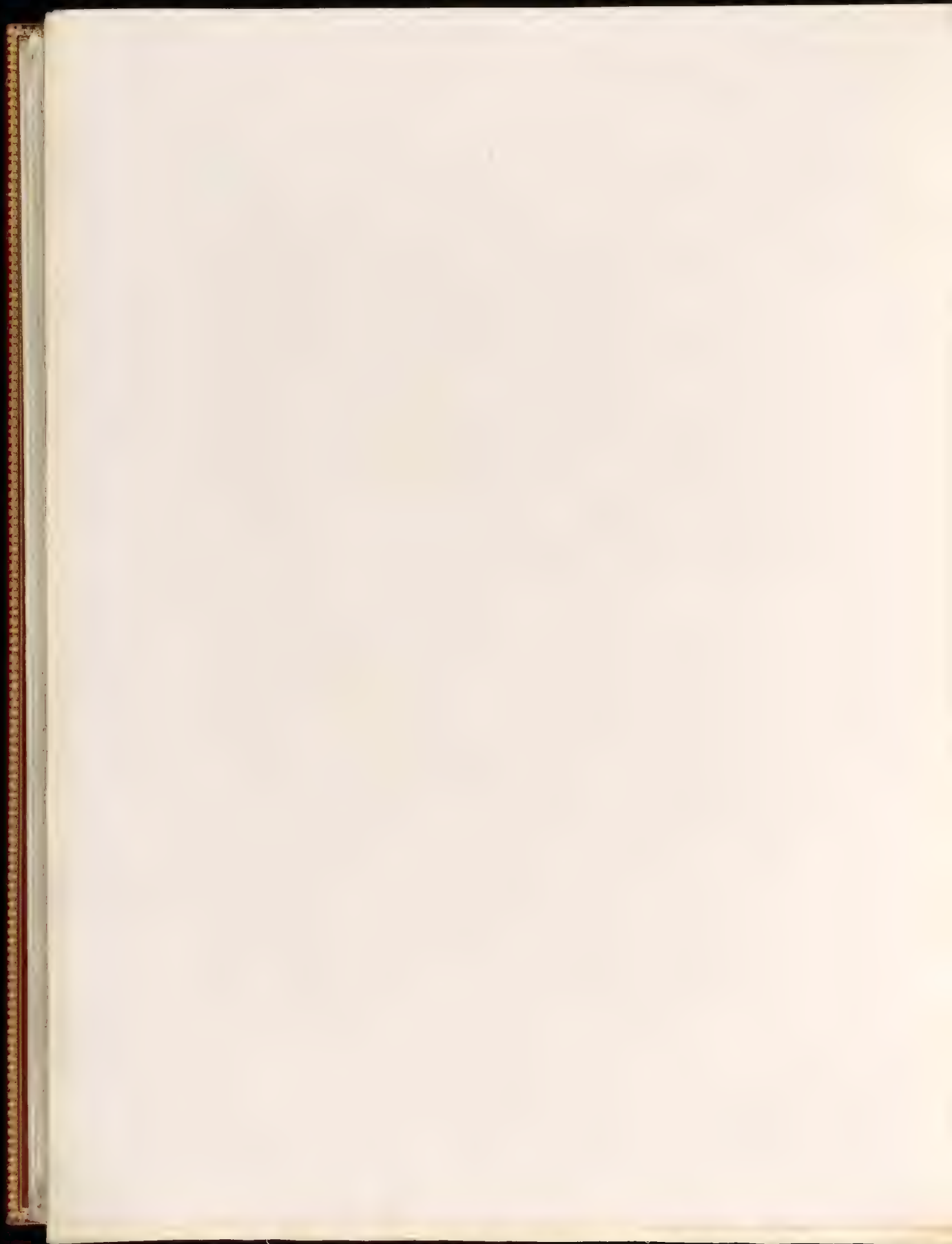
Collection of Sir Henry Houghton, London; sold in 1893.











JAN VERMEER



A Woman Weighing Gold

## JAN VERMEER

1632-c. 1675

Born in Delft in 1632; died about 1675. Pupil of Karel Fabritius. His early works show the influence of Rembrandt's school. Later his coloring became cooler, yellow and blue predominating. There are at the present time thirty-six authenticated pictures by him, of which eight are in America. Painter of genre pictures, generally with one or two figures; occasionally of landscapes and religious and mythological scenes.

### A Woman Weighing Gold

The woman, nearly in whole figure, is standing to the right of a table, holding in her right hand the scales and placing her left hand on the table. She is seen in profile to the left, the face slightly turned to the front and looking down. Her costume consists of a dark blue velvet jacket lined with ermine, a red and yellow striped underjacket which is scarcely visible, and a white shawl over her head. On the oak table, a jewel-box from which a string of pearls is hanging, and a dark blue cover which is thrown carelessly back. Over the table, a mirror in a black frame, and behind it a window, scarcely visible, with an orange-yellow curtain. On the wall behind the woman hangs a picture representing the Last Judgment. Black and white tiles on the floor.

Signed.

Panel:  $16\frac{1}{4} \times 14$  inches.

W. Bürger, "Gazette des Beaux-Arts," 1866, Nos. 26 and 27; H. Havard, "Jan Vermeer," Nos. 29 and 30; Hofstede de Groot, "Catalogue Raisonné," No. 10; Hofstede de Groot in the "Burlington Magazine," 1910, pp. 133 and 134; W. Bode in "Jahrbuch der kgl. preuss. Kunstsammlungen," 1910; T. von Frimmel in the "Burlington Magazine," October, 1912, pp. 48 and 49.

Sale, Amsterdam, May 16, 1696 (155 florins, including a case).

Sale, Amsterdam, 1701, No. 7 (113 florins).

Sale, Nieuwhoff, Amsterdam, 1777, No. 116 (235 florins; van den Bogaerd).

Sale (Collection of the King of Bavaria), Munich, 1826, No. 101 (800 florins).

Sale, Marquis de Caraman, Paris, 1830.

Sale, Casimir-Perier, London, 1848 (£141 15s.; bought in by M. Casimir-Perier, fils).

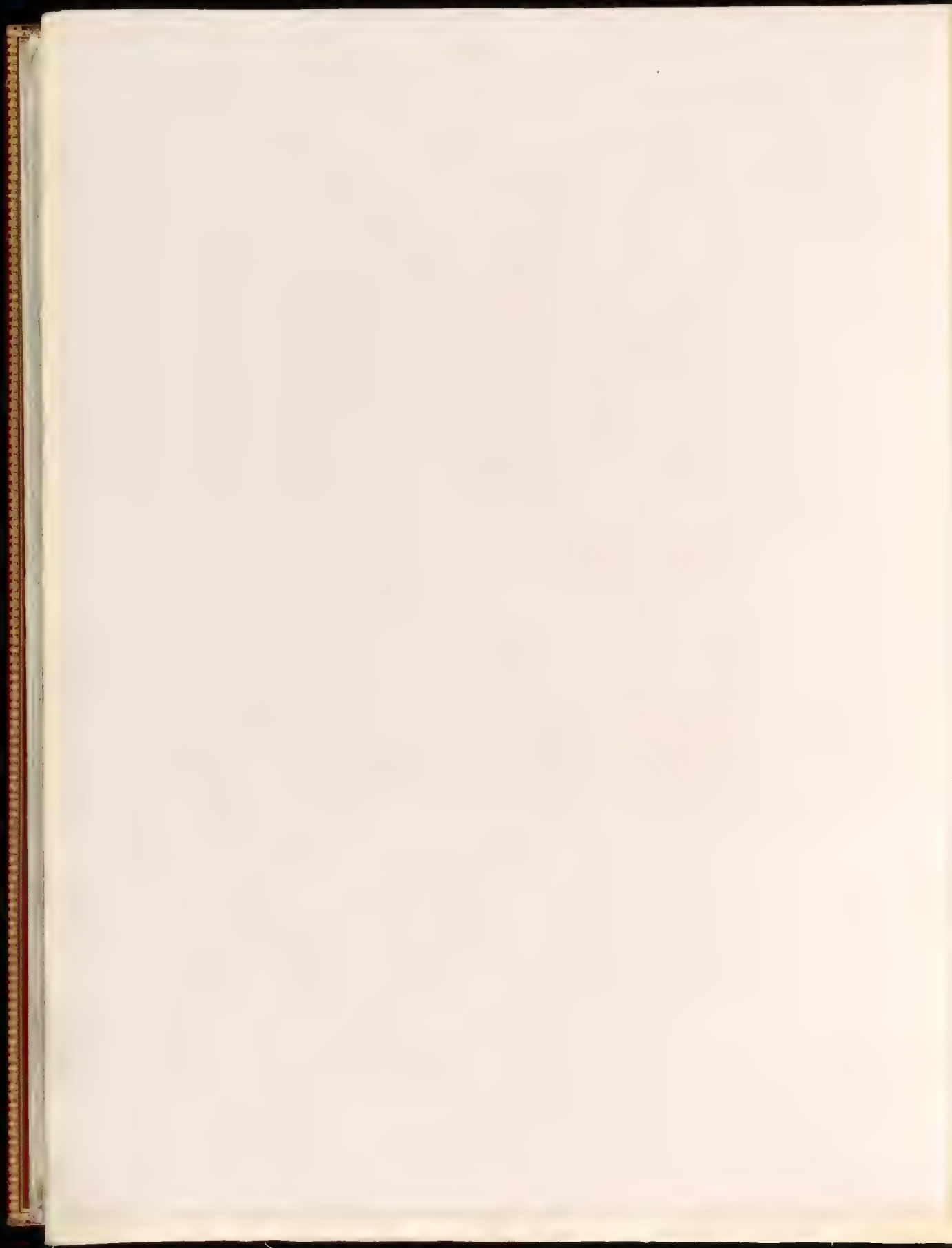
Segur-Perier Collection, Paris.











JAN WEENIX



Still-life with White Cock

## JAN WEENIX

1640-1719

Born at Amsterdam in 1640; died there in 1719. Pupil of his uncle, Jan Baptista Weenix, and probably of Meldnir d'Hondecoeter. Member of the guild in Utrecht in 1664-68. In the service of the Elector Palatine Johann Wilhelm in the Castle Bensburg near Düsseldorf. After this time he lived in Amsterdam. Painter of still-life and portraits.

### Still-life with White Cock

In the right foreground may be seen a dead cock and two birds. Behind them, on a step, a bunch of grapes with leaves and peaches, and a stone niche with the statues of two children. To the left, a river flowing around a garden containing statues, and in the distance a castle on hills. Clouded sky.

Signed on the pillar of the niche: "J. Weenix A<sup>o</sup> 1706"

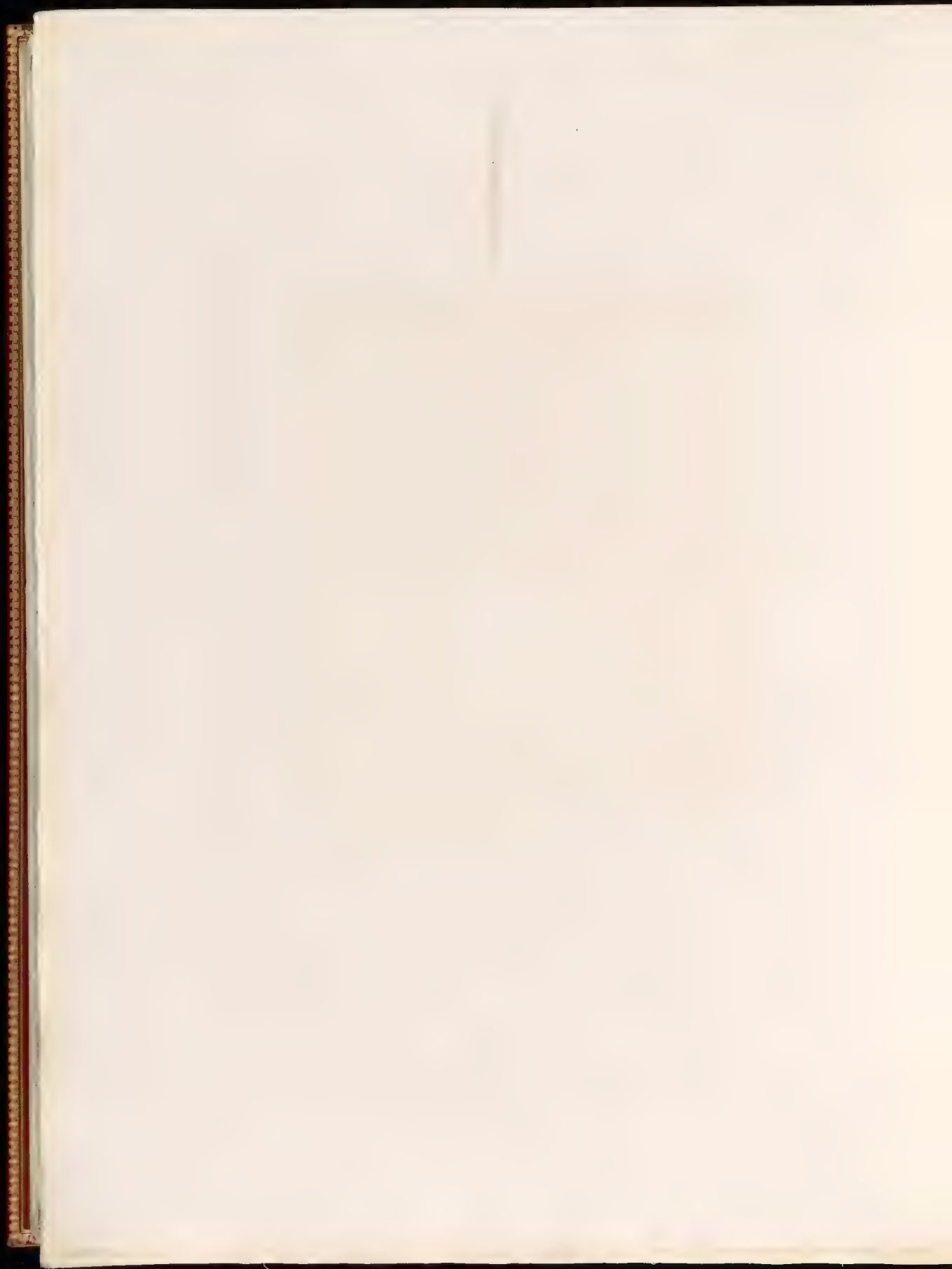
Canvas: 31 x 27 inches.











III

FLEMISH MASTERS  
OF THE SEVENTEENTH CENTURY



ANTON VAN DYCK



The Assumption of the Virgin

## ANTON VAN DYCK

1599-1641

Born in Antwerp, 1599; died in London, 1641. Pupil of Hendrik van Balen and worked in the atelier of Rubens. In England for the first time in 1621; travelled in Italy; in Venice, Rome, and Genoa, 1622-27; in Antwerp, 1627-31; in London, 1632. Painter of portraits and of religious and mythological subjects. Van Dyck and Rubens are the greatest masters of the Flemish School.

### The Assumption of the Virgin

The Virgin, in white drapery with blue ribbons crossed over her breast, is borne aloft, her eyes upturned and arms extended. She is seen in front and has long, yellowish hair. Ten cherubim, five on each side, are flying around her. Three of them hold her dress. One on the left stands on a globe, representing the earth, and carries a crucifix; another, above, crowns her with a wreath of roses. On the right, another has enveloped his head in a white shawl; another, above, has a piece of paper in his hands. In warm blond colors with prevailing white.

Canvas: H. 46  $\frac{3}{4}$  inches; W. 40  $\frac{1}{4}$  inches.

Of the Italian period of the master, between 1622 and 1627, and influenced by Titian.

Waagen, II, p. 114; Smith, "Catalogue Raisonné," No. 264.

Collection of Thomas Hope, London (1831; Smith).

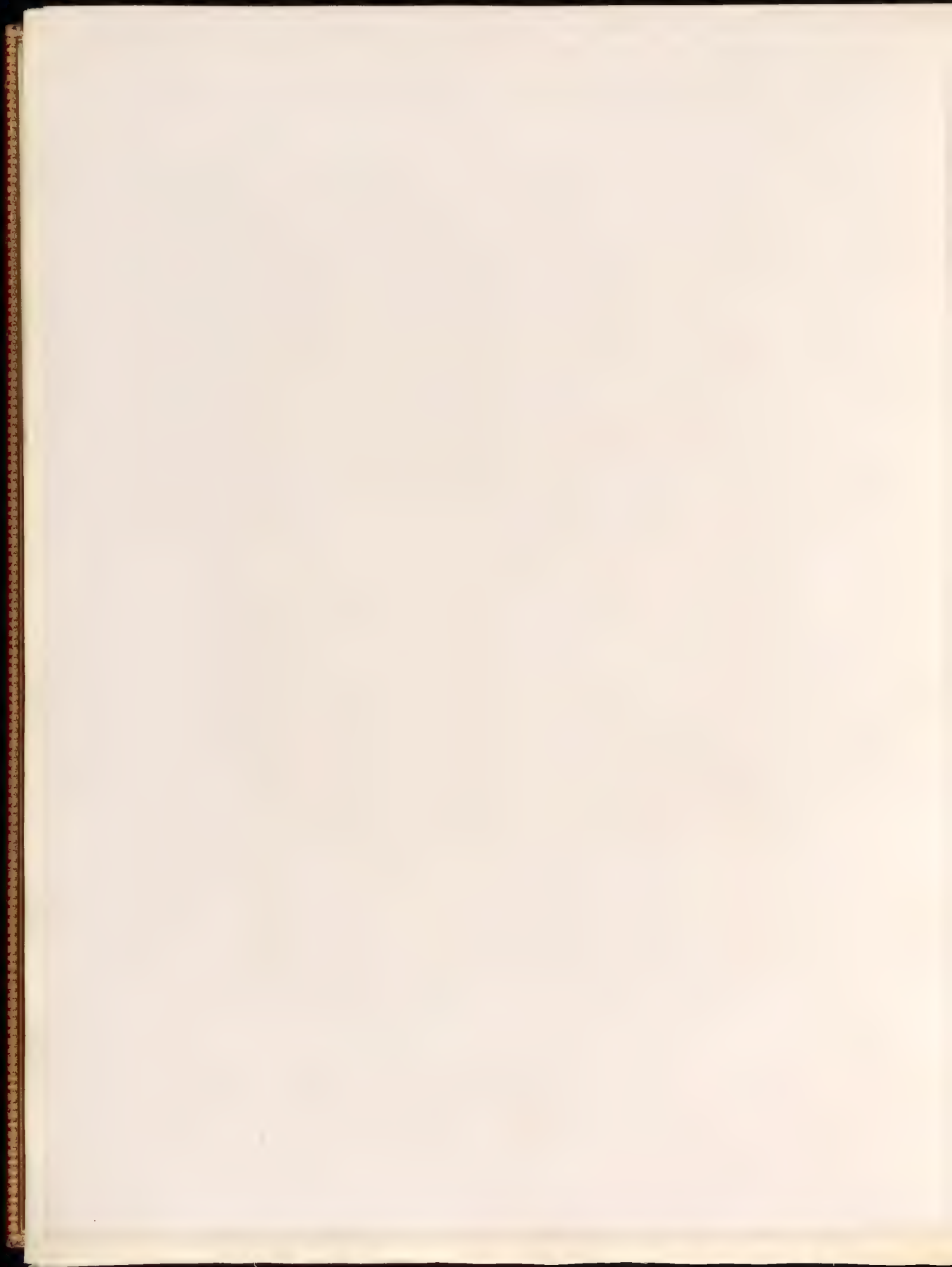
Collection of Lord Francis Pelham Clinton-Hope, Deepdene.











ANTON VAN DYCK



Marchesa Elena Grimaldi,  
Wife of Marchese Nicola Cattaneo

## ANTON VAN DYCK

1599-1641

### Marchesa Elena Grimaldi, Wife of Marchese Nicola Cattaneo

Full length, standing on a terrace looking at the spectator and holding a flower in her left hand. She is followed by a young negro servant who holds a red parasol over her. She is dressed in a black costume, decorated with gold buttons and trimmed at the lower edge with five gold bands. She has red cuffs and wears a string of pearls in her hair. The negro wears a yellow-brown costume. The Marchesa stands at a corner of the palace, which is decorated with Corinthian columns. A staircase leads down from the terrace to the garden. In the background, a hilly landscape with trees in a warm brown tone. Light blue sky with pink clouds and golden borders.

Canvas: 68 x 97 inches.

Painted in Genoa about 1623.

L. Cust, "Van Dyck," 1900, Nos. 73-80; Cavaliere Mario Menotti, "Archivio storico dell' Arti," III, Nos. 26, 27; J. Holmes, "Burlington Magazine," 1908, p. 306; Cunningham's "Life of Sir David Wilkie."

In a letter to the Right Honorable Sir Robert Peel, dated Madrid, January 28, 1828, Sir David Wilkie quotes a letter he has received from Andrew Wilson, who was at Rome. (Wilson was a Scottish landscape painter who spent twenty years in Genoa, where he purchased many Old Masters for different collections in England.) In this letter Wilson says he has tried to get this picture for Lord —, but that the family are not willing to part with it; and he adds, "What a prize such a collection would be for the National Gallery!"

Exhibited at Knoedler Galleries, New York, 1909, No. 4.

From the Cattaneo Palace, Genoa.





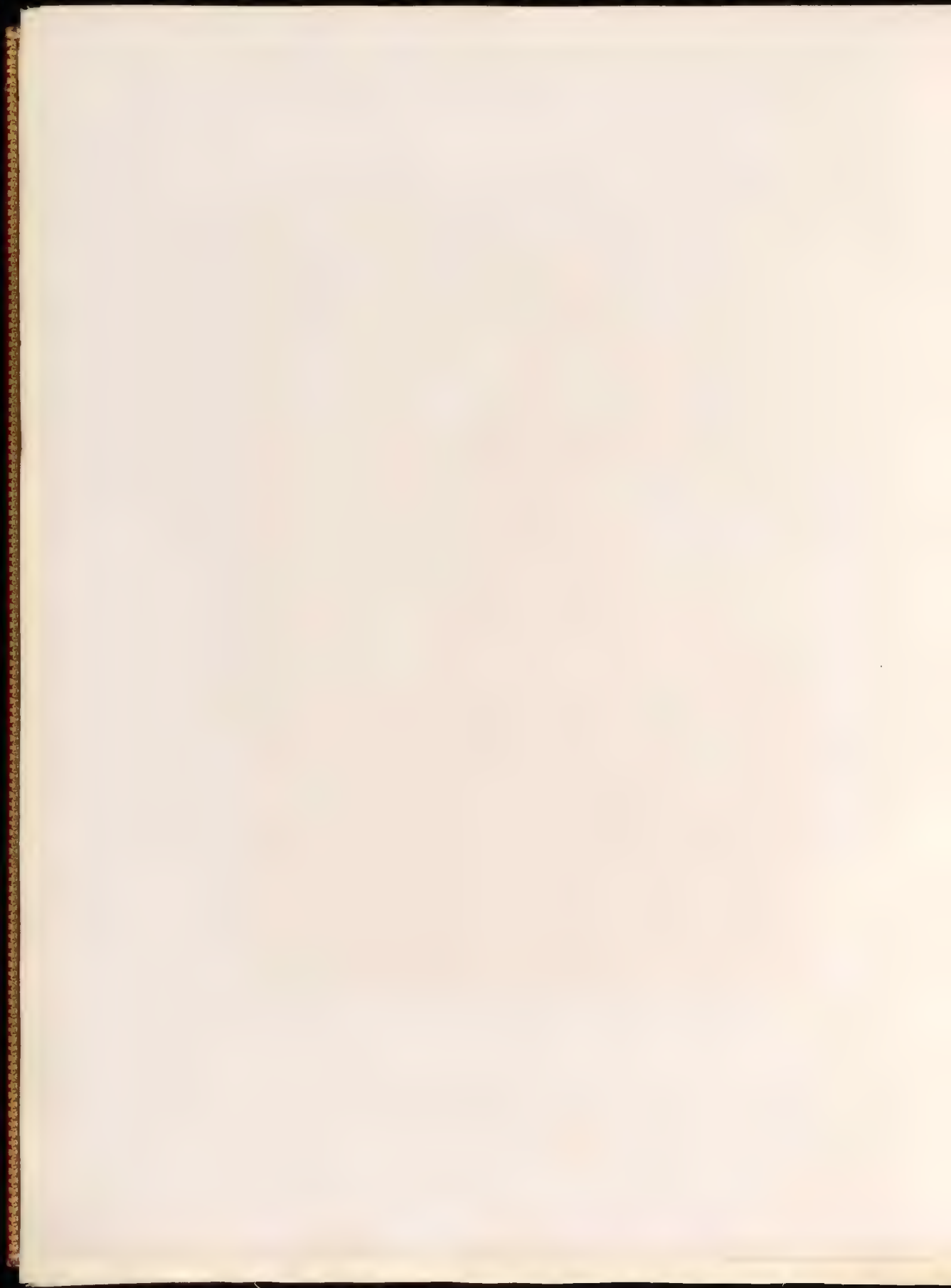
THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN WHICH ARE CONTAINED  
THE SEVERAL ACTS OF PARLIAMENT  
AND THE SEVERAL DECREES OF THE  
COURTS OF JUSTICE

FROM THE YEAR 1625  
UNTIL THE YEAR 1649





ANTON VAN DYCK



Filippo Cattaneo,  
Son of Marchesa Elena Grimaldi

## ANTON VAN DYCK

1599-1641

### Filippo Cattaneo, Son of Marchesa Elena Grimaldi

At the age of seven years. Full length, standing on a step, looking at the spectator. In black costume with gold brocade pattern and light gold brocaded sleeves. He has his left hand placed on his side, and holds in his right the leash of a young dog which stands behind him to the right and is watching him. Dark background.

Signed: "A<sup>o</sup> 1623 Aet. 4.7 (?)"

Canvas: H. 33 $\frac{3}{4}$  inches; W. 48 $\frac{3}{4}$  inches.

Exhibited at Knoedler Galleries, New York, 1910, No. 5.

From the Cattaneo Palace, Genoa.











ANTON VAN DYCK



Clelia Cattaneo,  
Daughter of Marchesa Elena Grimaldi

## ANTON VAN DYCK

1599-1641

### Clelia Cattaneo, Daughter of Marchesa Elena Grimaldi

At the age of thirteen years. Full length, standing on a step against a column, looking at the spectator. She is dressed in white and has light blond hair. In her hand she holds an apple. Behind her, a red cushion. Dark background.

Signed: "A° 1623. Aet. 13"

Canvas: H. 33 $\frac{3}{8}$  inches; W. 48 $\frac{3}{8}$  inches.

Exhibited at Knoedler Galleries, New York, 1910, No. 3.

From the Cattaneo Palace, Genoa.









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ANTON VAN DYCK



Paola Adorno, Marchesa di Brignole-Sala,  
and her Son

# ANTON VAN DYCK

1599-1641

## Paola Adorno, Marchesa di Brignole-Sala, and her Son

Full length, life-size figures. The Marchesa is seated in a high-backed chair between two columns, in profile to the left, and holding the right hand of her son, who stands beside her. She wears a pearl head-dress and a high lace ruff. Her left hand rests on the arm of the chair. The boy in red-flowered doublet and hose. A jumping dog on the extreme left. Architectural and curtain background. On the floor, an Asia Minor rug.

Canvas: H. 74½ inches; W. 55 inches.

The picture was painted between 1622 and 1627.

It has been questioned whether this picture represents Paola Adorno or another member of the Brignole-Sala family (L. Cust, "Van Dyck," p. 40). Paola Adorno has been painted in two other full-length portraits by the artist, one in the Palazzo Rosso in Genoa and the other in the possession of the Duke of Abercorn, Hampden House. A portrait of her husband on a white horse is in the Palazzo Rosso (study in the collection of Earl Brownlow, Ashbridge). The two portraits of Paola Adorno seem to prove that this picture is also a portrait of her, in which she wears the same jewelry—the chain and the head-dress. Paola Adorno was the wife of Antonio Giulio, Marchese di Brignole-Sala, son of a Doge of Genoa and Ambassador to Philip IV of Spain. Formerly erroneously described as "Lady Brooke and her Son."

Waagen, III, p. 213; L. Cust, "Van Dyck," 1909, No. 72.

Exhibited at Burlington House, London, 1871, No. 155.

Exhibited at Burlington House, London, 1878, No. 158.

Exhibited at Grosvenor Gallery, London, 1887, No. 18.

Exhibited at Grafton Galleries, London, 1909, No. 55.

Exhibited at Knoedler Galleries, New York, 1909, No. 2.

Formerly in the collection of the Earl of Warwick, Warwick Castle.











ANTON VAN DYCK



Giovanni Vincenzo Imperiale

# ANTON VAN DYCK

1599-1641

## Giovanni Vincenzo Imperiale

Three-quarter length. He is seated, turned to the left, facing the spectator, with the right hand resting on the side of the chair; in the left hand he holds a letter. He wears a high, black hat; black costume with ruffs around the neck and wrists; small pointed beard, and mustache turned up at the ends. To the left, through a window, a view of the sea, where a galleon is lying in the harbor.

Inscribed on the wall on the right: "IO. VINC<sup>8</sup>: IMP<sup>8</sup> ANN: SAL: 1625 AET. SVAE 44"  
(Iohannes Vincentius Imperialis. Anno salutis 1625. Aetatis suae 44).

Above the inscription, his coat of arms.

Canvas: H. 50 inches; W. 41½ inches.

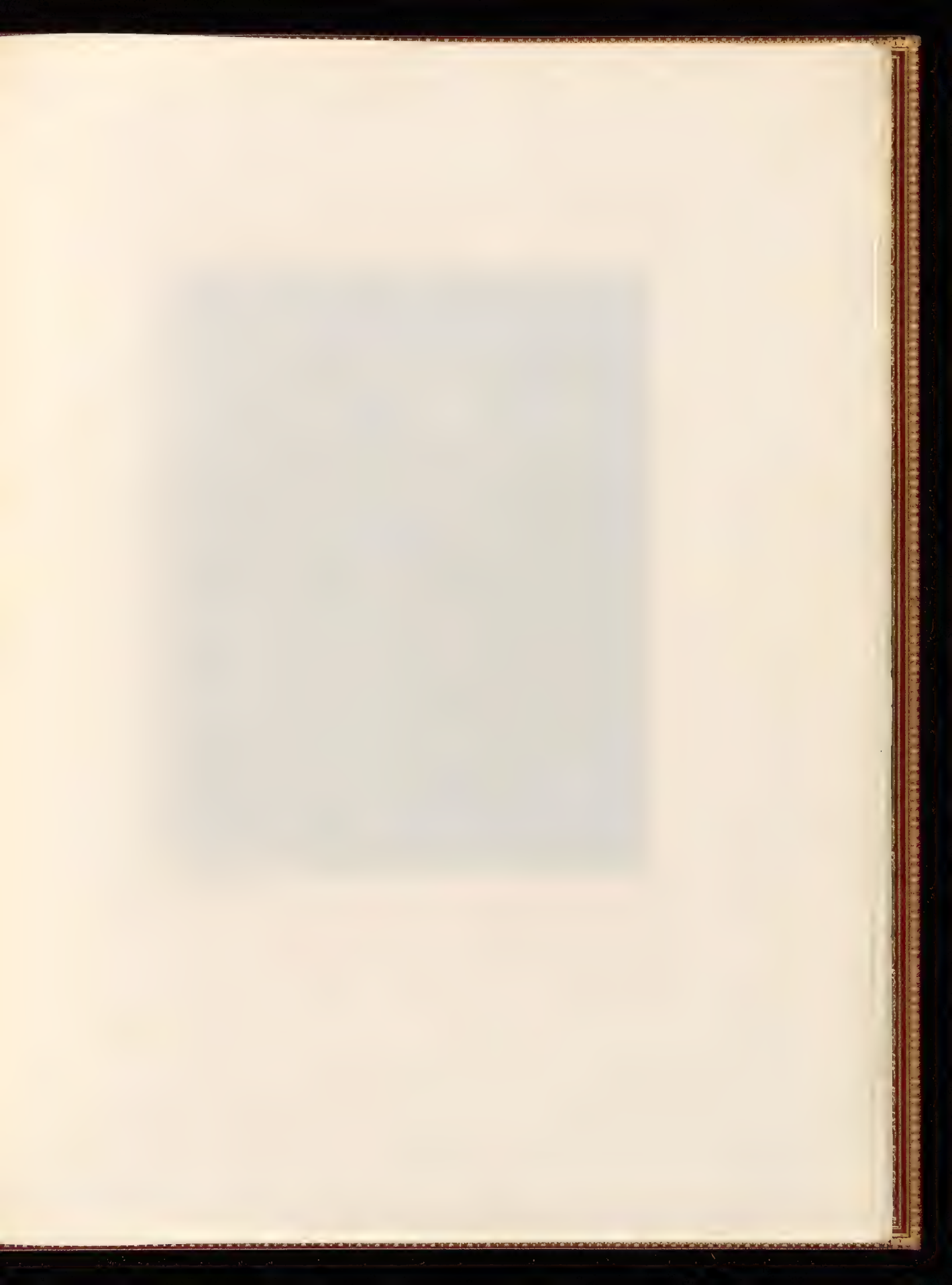
Giovanni Vincenzo Imperiale was born (corresponding to the date of the picture) in 1581 and died about 1645. He was a senator, and for some time commander of the Genoese navy. The sea view in the picture seems to refer to this position. He was in the service of Philip IV at Rome and in Mantua. Also well known as a poet in his time, especially for his poem "Lo stato rustico" (Genoa, 1611), which became famous.

There is a full-length portrait of the Marchese in the Brussels Museum which has been attributed to Van Dyck, but which is (according to L. Cust and others) a replica of our picture by a Genoese follower of Van Dyck—very likely Carbone.

Exhibited at Knoedler Galleries, New York, 1909.

Catalogue of Cav. Menotti, No. 56; L. Cust, "Van Dyck," p. 43, and Cat., No. 90; Schäffer, "Van Dyck" in "Klassiker der Kunst," p. 212.

From the collection of the Marchese Cesare Imperiale Lecari, Villa dell' Albero d'Oro in Tenalba near Genoa, a descendant of Giovanni Vincenzo.











ANTON VAN DYCK



The Prefect Raphael Racijs

## ANTON VAN DYCK

1599-1641

### The Prefect Raphael Racius

Three-quarter length, standing turned to the left, looking at the spectator, with the head slightly bent forward. He wears armor and holds a baton in his right hand; the left grasps the hilt of his sword. Long, black, flowing hair and clean-shaven face. A red scarf is tied on his left upper arm and hangs down from the right shoulder over the sword-hilt. The sun sets over the sea in the distance on the left. Warm color.

Inscribed in the right upper corner: "MDV (?) RAPHAEL RACIVS. I. REIP. TRIREMIVM PRAEFECTVS" (the date is very likely incomplete; Raphael Racius I, reipublicae triremium praefectus).

Underneath, the coat of arms, which is divided into two parts: in the left half, a lion rampant crossed by a band; in the right half, three chevrons.

Canvas: H. 51½ inches; W. 41½ inches.

From the collection of Sir Walter Farquahar.











ANTON VAN DYCK



Lady d'Aubigny

## ANTON VAN DYCK

1599-1641

### Lady d'Aubigny

Half length, turned to the right, the face looking at the spectator. She wears a pink dress and a white shawl. The right hand is stretched out to the right and holds a wreath of red and white roses. A few small red and blue blossoms are fastened in her blond hair. She wears large pearls in her ears, a chain of pearls around her neck, and a piece of jewelry at her shoulder. Black background.

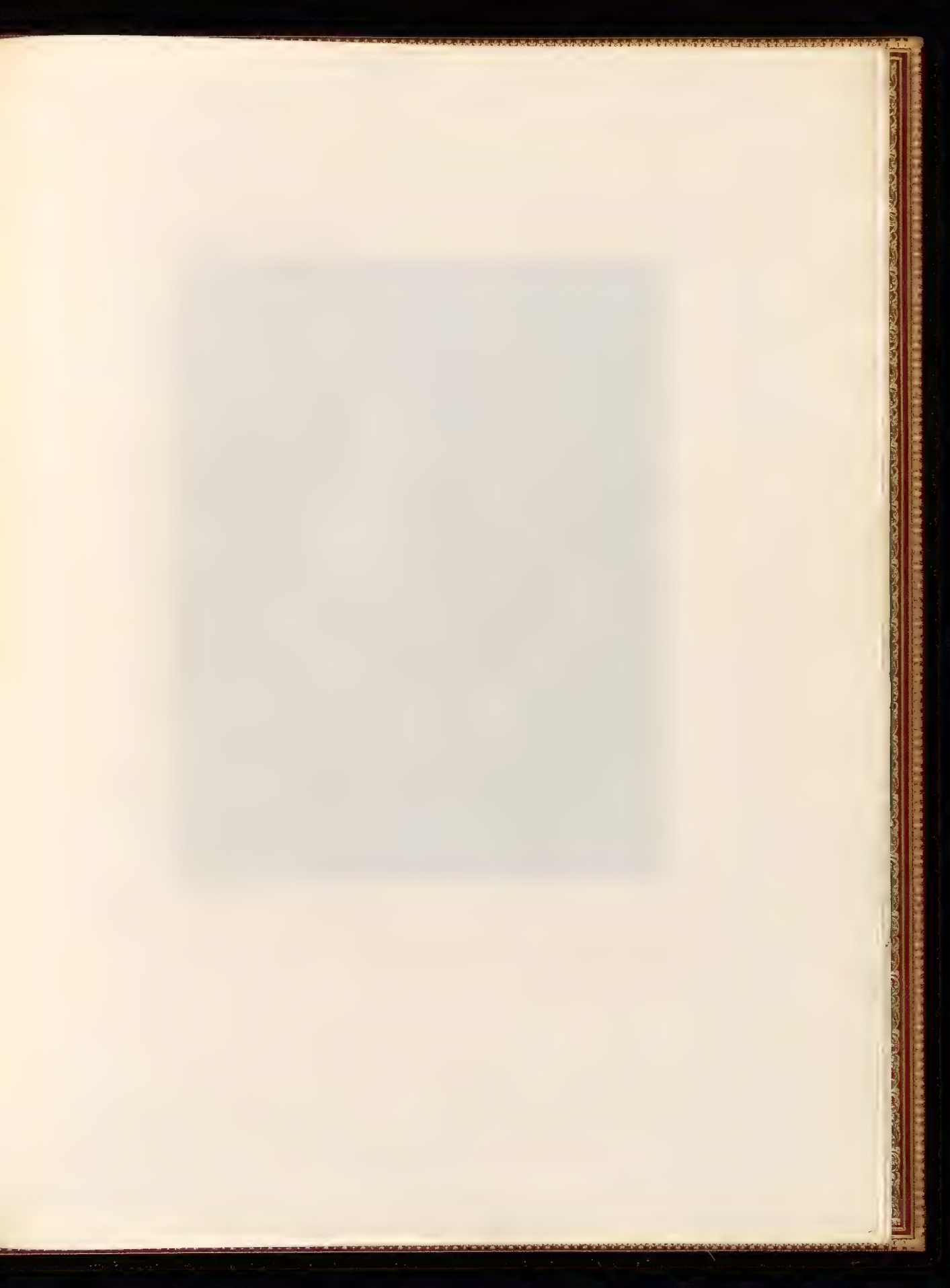
The inscription to the right—"Lady AVBIGNY"—is of later date.

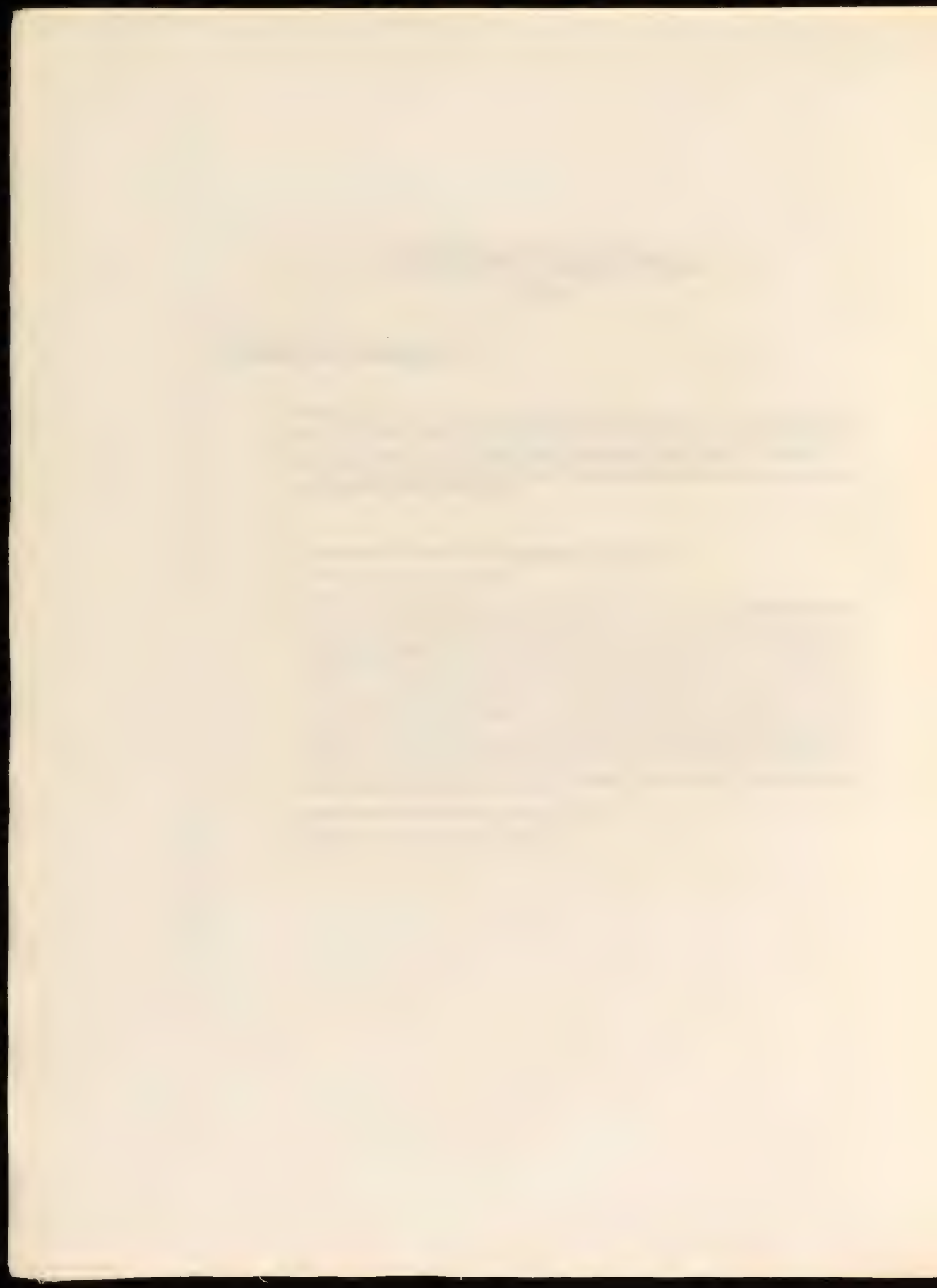
Canvas: H. 42 inches; W. 33 $\frac{1}{2}$  inches.

Catherine, Lady Aubigny, daughter of Theophilus, second Earl of Suffolk, and of Elizabeth, daughter of George, Lord Hume, Earl of Dunbar, was born about 1615. She married George, Lord Aubigny, in 1638, who was killed in the battle of Edgehill in 1642. She married afterward James Livingstone, Viscount Newburgh, and she and her husband made a plan for the escape of Charles I from Hampton Court, which failed. After the execution of the King they fled to The Hague, where Lady Newburgh died in 1650. (Compare Lady Theresa Lewis, "Life of Marquis of Hertford," III, p. 323.) The picture was probably painted about 1638, as there existed a companion picture of Lord Aubigny, whom she married in that year. (Lady Theresa Lewis, "Life of Marquis of Hertford," London, 1852, III, p. 322; L. Cust, "Van Dyck," No. 14.) In 1702 the Duchess Dowager of Richmond and Lenox, Frances Theresa Stuart, bequeathed to Katherine, afterward Baroness Clifton (daughter of Katherine O'Brien), wife of Edward, third Earl of Clarendon, one picture of "Ye Lady O'Bignie," her mother, by Van Dyck, together with a portrait of "Lord O'Bignie," her husband, by the same artist. Very likely the first picture is identical with the one here described.

Smith, "Catalogue Raisonné," No. 690; Waagen, II, p. 457

Collection of the Earl of Clarendon, The Grove.











PETER PAUL RUBENS



The Rape of the Sabine Women

# PETER PAUL RUBENS

1577-1640

Born at Siegen, 1577. Died at Antwerp, 1640. Pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen. Travelled in Italy (1600-8), especially in Venice, Mantua, Rome, and Genoa. From 1609 court painter to the Archduke Albrecht, then to the Archduke Ferdinand and his consort Isabella. He worked at the courts of Paris, Antwerp, Madrid, and London. Painter of religious, mythological, and historical subjects, portraits and landscapes.

## The Rape of the Sabine Women

In the centre, a Roman soldier has taken one of the Sabine women on his white horse, and another Roman helps in holding the captive. On his knees, clutching the bridle of the horse, is an old man—very likely the father of the girl. In the foreground on the left some women are endeavoring to escape. Behind is the King of Rome on a throne, giving orders. On the right, dismounted Romans carrying away Sabine women. The buildings of the city in the rear. In a warm blond tone with few local colors—just enough to show that in the finished picture, for which this is the sketch, the white costumes of the Roman and the Sabine woman on the white horse will become the main color of the composition. There are some blue and reddish tones in the costumes. The warrior near the white horse is in dark blue armor with red scarf. The kneeling old man is in orange-brown with blue scarf. The costumes of the two escaping women on the left are respectively blue-gray and reddish brown.

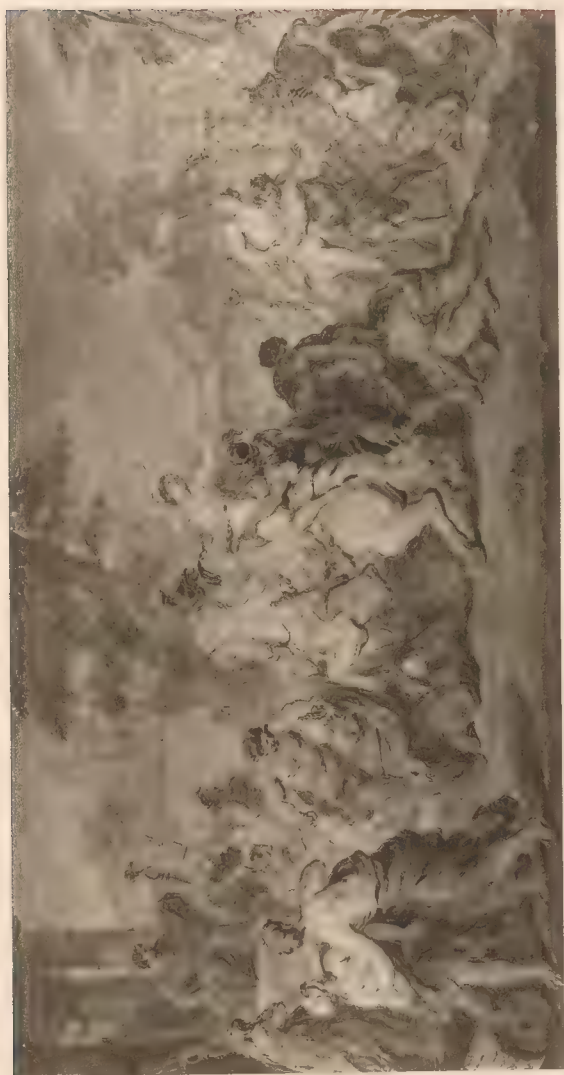
Canvas: H. 22½ inches; W. 42¾ inches.

Of the late period of the artist—about 1635—and in all parts executed by his own hand.

Rubens painted the subject several times. A large painting is in the National Gallery in London (Rooses, 803), and a sketch in the possession of Lord Ashburton (Rooses, 804) is about the same size, only it is not quite as wide. Rubens also painted the subject for the King of Spain, a picture which very likely has been destroyed by fire. The sketch here described and the one in the possession of Lord Ashburton are perhaps sketches for the latter, although it might be that they were studies for the London picture, in which we find some motives repeated, such as the King of Rome sitting on the left side and the two soldiers who hold the Sabine woman on the horse. Otherwise they differ a good deal in the arrangement. As there also existed companion pieces to the other pictures, it very likely belonged to one which represented the reconciliation of the Romans and the Sabines.





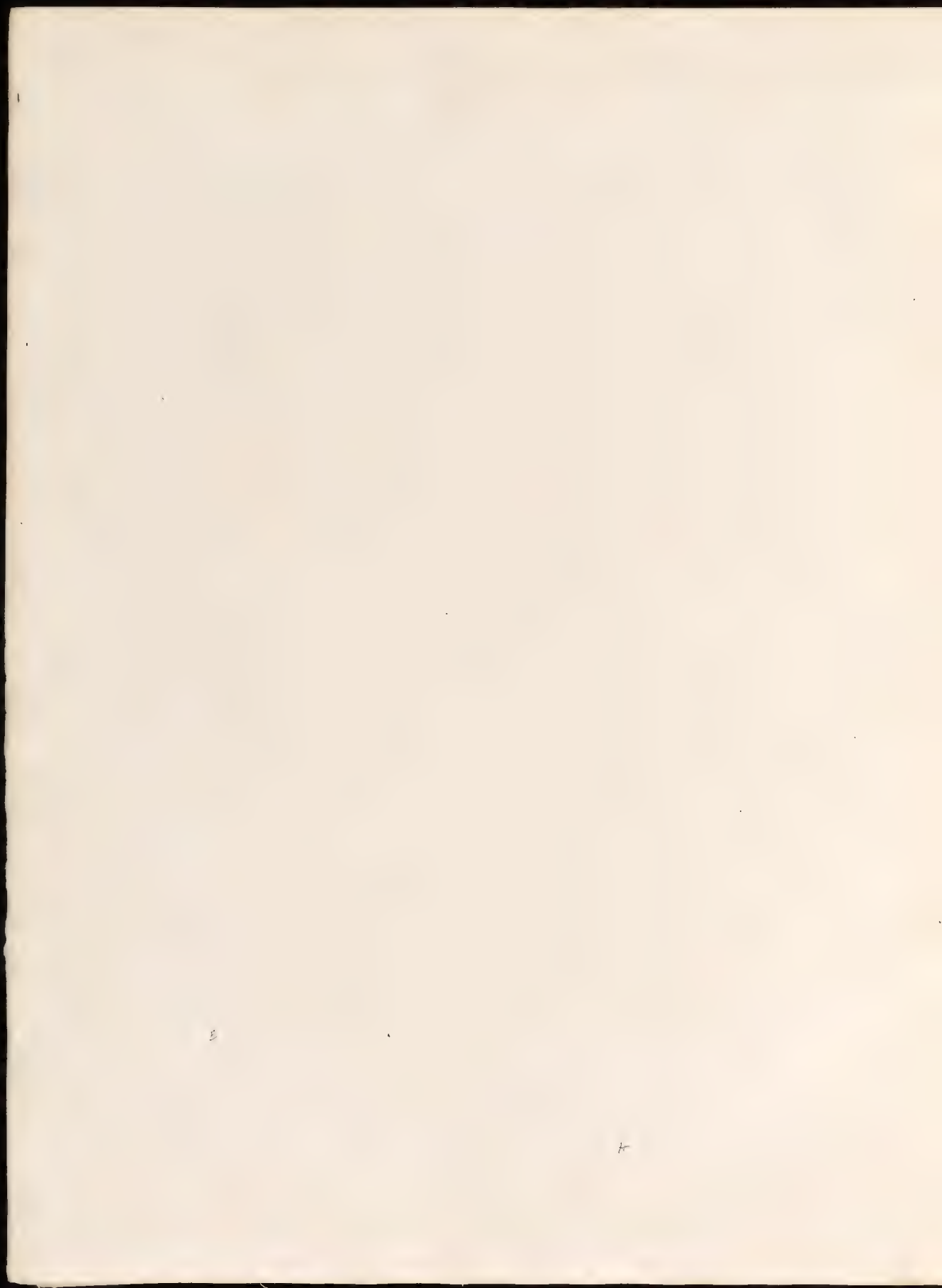


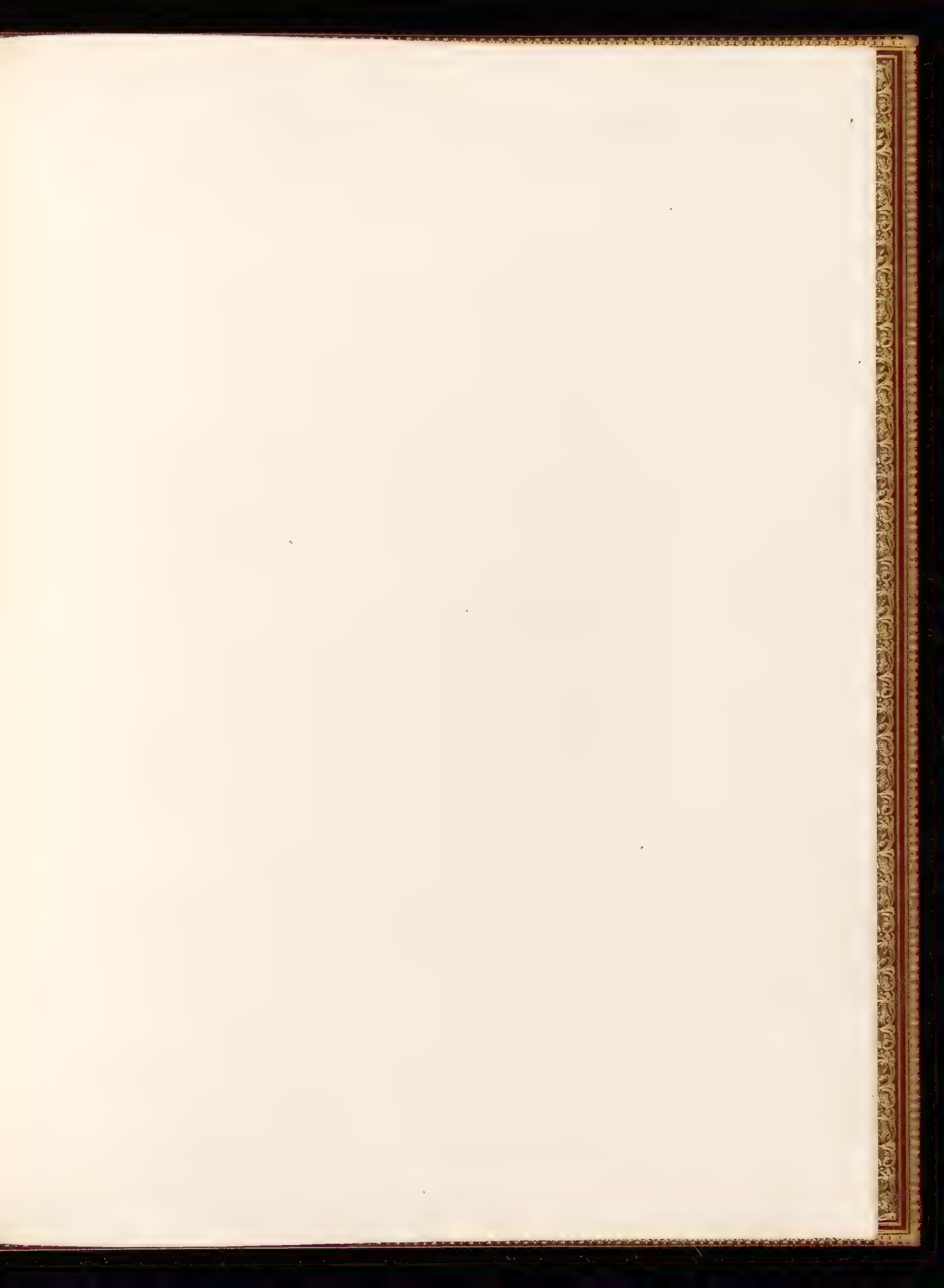


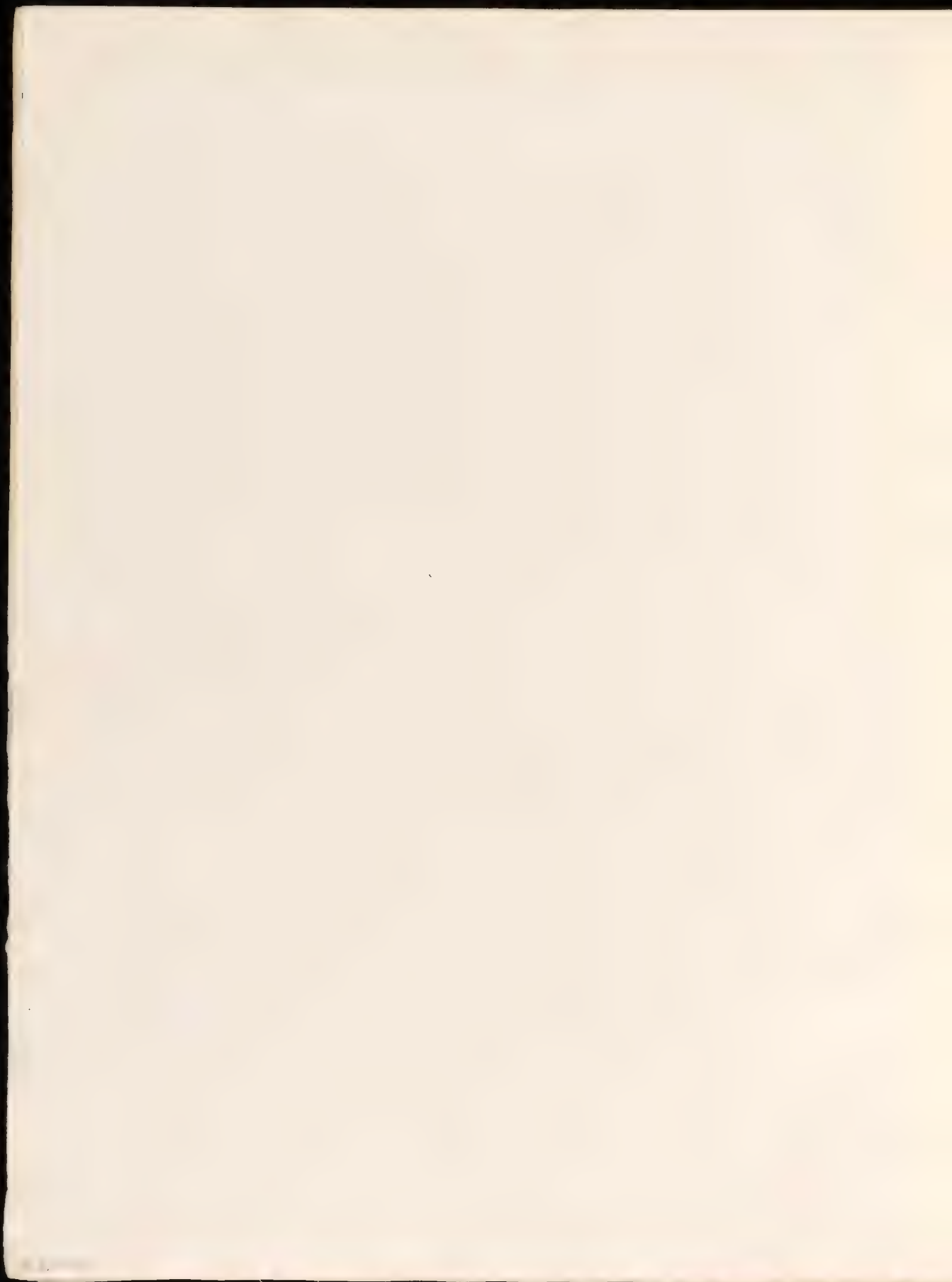














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